U&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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DRU

Computer Support Corporation and Linotype AG joined forces at DRUPA '90 to demonstrate how IBM PCs and Linotronic Imagesetters can be used to produce professional quality artwork, including packaging, signs and posters.

The banner-size PostScript feature in the Arts & Letters Graphics Editor enables users to create and print images up to twelve feet long on Linotronic Imagesetters. "The banner-size PostScript feature will greatly expand the use of IBM personal computers in package design, poster, and sign making," said Fred Schoeller, President of Computer Support Corporation. "The rapid expansion of Linotronic service bureaus, combined with the development of drawing products that automatically produce spot- and four-color separations, has revolutionized the graphic arts," said Schoeller.

Peter Lubahn, Director of International Sales for Linotype AG, the manufacturer of the Linotronic family of laser imagesetters, said, "Linotype AG is pleased that Computer Support Corporation selected Linotronic Imagesetters to pioneer the production of exciting, high-quality images on such a grand scale."

The *Arts & Letters* Graphics Editor includes sophisticated drawing and editing tools, 5,000 clip-art images and outline typefaces. *Arts & Letters* is the first PC-based drawing program to display and automatically separate scanned color images of up to 16.8 million colors. Combine scanned color images with freehand drawing, charting, clip art and typefaces for the most complete illustration product available. Extensive import and export capabilities provide easy access to artwork, even PostScript files from the Mac.

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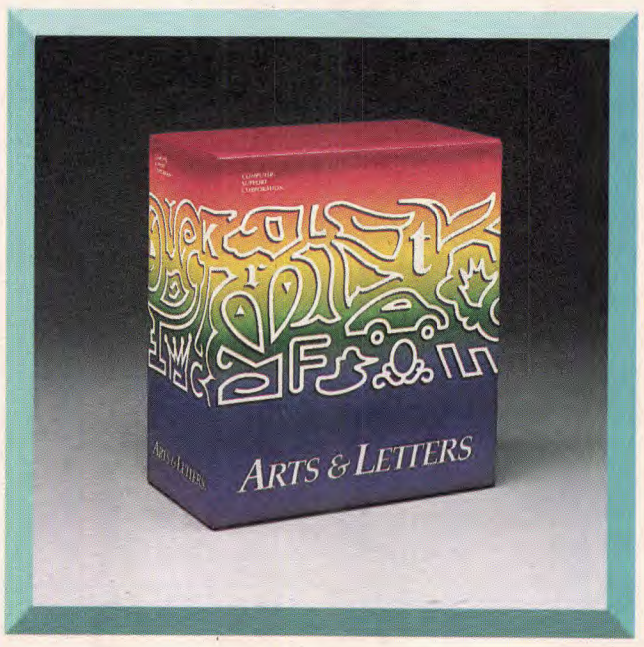
Computer Support Corporation
15926 Midway Road
Dallas, Texas 75244
Tel:214/661-8960 Fax: 214/661-5429

Held every four years, DRUPA '90 was host this year to 1,700 exhibitors from 35 countries and over one million visitors in Düsseldorf, Germany.

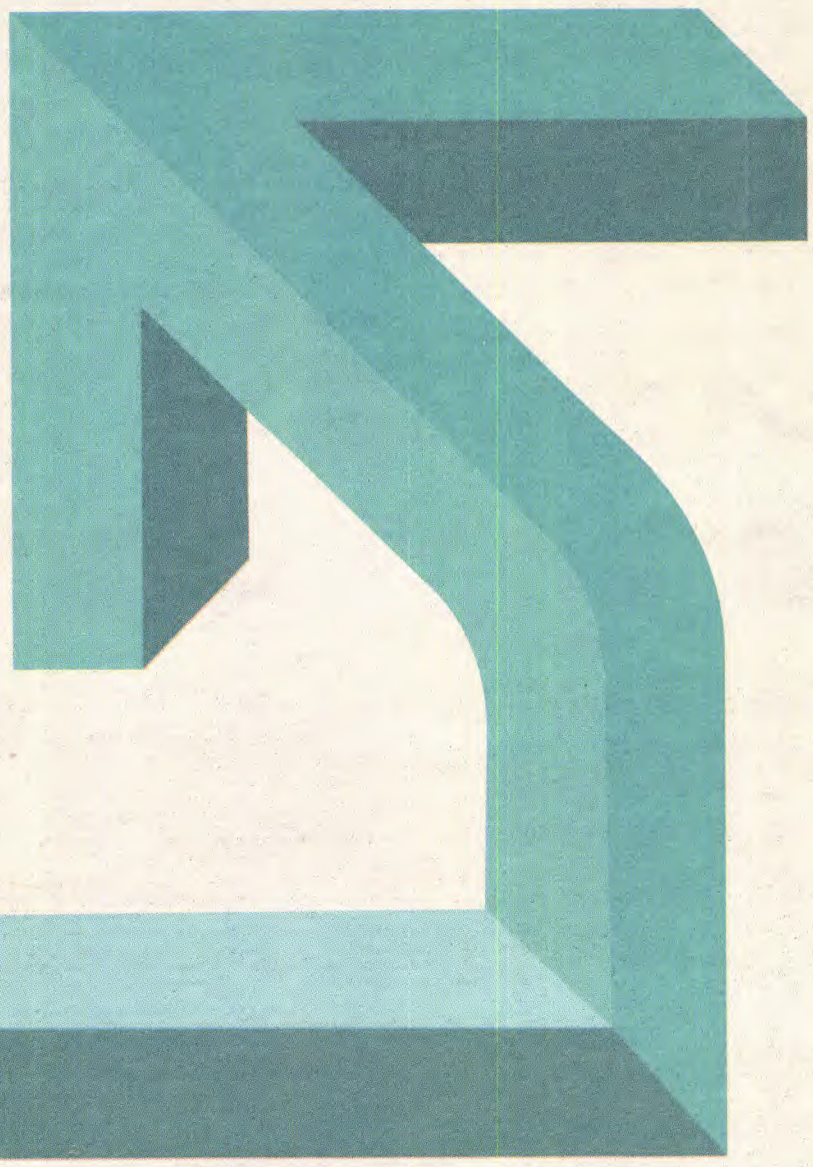
DRUPA is an acronym for Druck (printing) and papier (paper), two of the inventions that ushered civilization out of the Dark Ages and into the Renaissance. However, it is the computer, a more a recent invention, that has created the information explosion of modern times and revolutionized the printing industry.

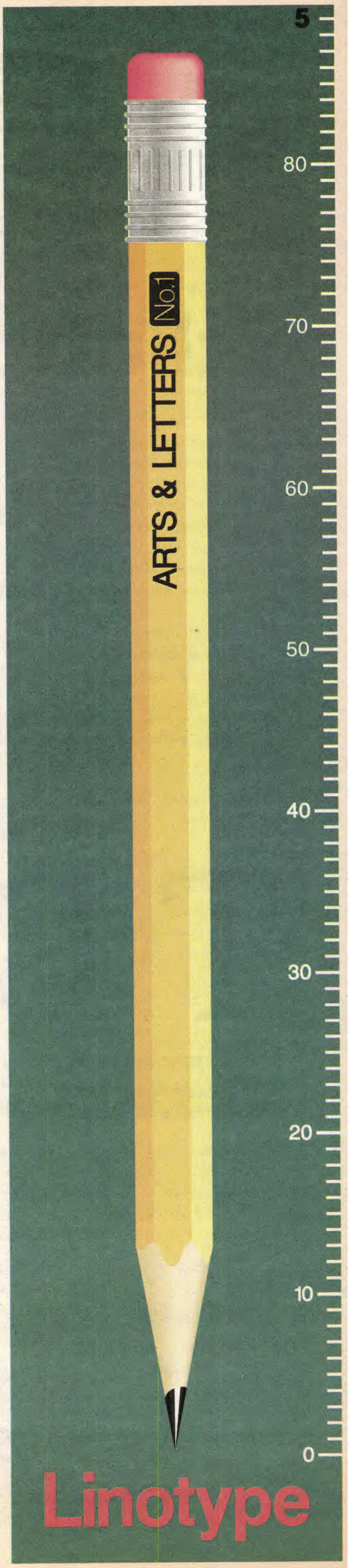
Computer Support announced version 3.0 of the Arts & Letters Graphics Editor. With 5,000 clip-art images, drawing tools, and charting, it is the most complete illustration product available.



PA90

Linotype AG announced three color PostScript printers, the Linotronic 230, Linotronic 330 and the Linotronic 530, setting new standards for color, quality and productivity.





FREE POSTER

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itc CENTER

Exhibition Schedule

April 11-May 24

Schriftkunst: The Lettering Art of Karlgeorg Hoefer

Much as the work of lettering artists such as Rudolf Koch, F. H. Ernst Schneidler, Edward Johnston and Rudolf Larisch influenced the calligraphic development of Karlgeorg Hoefer, so has Hoefer's work influenced generations of calligraphers around the world. A teacher for more than 30 years at the Hochschule für Gestaltung in Offenbach, West Germany, he has also taught calligraphy throughout the United States. Energetic calligraphic experiments, painstaking lettering – and all that falls in-between – are documented in this retrospective exhibition of Hoefer's work.

JUNE 6-SEPTEMBER 13

T·D·C 3 6

The 36th Annual Typographic Design Competition Sponsored by the Type Directors Club

The 36th annual competition of typographic excellence sponsored by the Type Directors Club showcases work that has been created by some of the world's top designers, art directors, type directors and calligraphers. The competition examines the use of type and lettering in advertising and promotion, books, calendars, corporate graphics, editorial design, logos, packaging, posters and stationery.

Open Monday-Friday
Hours: Noon-5:00 p.m.
New: Tuesday until 8:00 p.m.
(Closed June 22, 25, 26, July 4 and September 3)
Admission: Free

Morning hours available for schools and professional organizations by reservation only.
For further information and group reservations call (212) 371-0699.

ITC Center
2 Hammarskjold Plaza
(866 Second Avenue, between 46th and 47th Streets)
Third Floor
New York, NY 10017

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Traditional images scuttled in computer-aided design.

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He tests the limits of editorial etiquette.

14 **From Notches to Numerals**
All about man's calculating ways.

18 **fy(t)i**
The care and handling of initial letters.

20 **Mechanical Writing Machines**
From typewriters to laptops to who-knows-what.

22 **What's New From ITC**
ITC Quay Sans,™ a beautiful and distinctive new sans serif face.

28 **Blotters**
They were once a necessity, but you never had to buy one.

30 **William Metzig**
Reflections on a sublime artist and a noble man.

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Revelations about the USSR in a traveling poster exhibit.

38 **An Alphabet For Art's Sake Only**
A graphic artist strays, but returns to his roots.

40 **What the Japanese Know About Space**
A designer who never had to be taught that "less is more."

42 **The Thread of a Screw...The Grip of a Vise**
There's art in a toolbox for people with vision.

47 **Tech Talk**
What's new and where to find it.

U&lc

VOLUME SEVENTEEN, NUMBER TWO, SPRING 1990

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PHOTOTYPESET FOR QUALITY

HEADLINES: ITC QUAY SANS BLACK, ITC AVANT GARDE GOTHIC DEMI, ITC CHELTENHAM BOOK WITH ITC ZAPF DINGBATS SUBHEADS: ITC QUAY SANS BOOK, MEDIUM, BLACK TEXT: BOOK, MEDIUM

FRONT COVER: ITC MACHINE, ITC STONE SANS MEDIUM, MEDIUM ITALIC TABLE OF CONTENTS: ITC QUAY SANS BOOK, BLACK, BLACK ITALIC MASTHEAD: ITC NEWTEXT REGULAR THE INDEX TO ITC TYPEFACES APPEARS ON PAGE 64.

Some letters appear to be slaves to fashion continually changing their images to suit new writing utensils or languages. The 'F' is a prime example, dramatically changing its looks from one form to another.

If the 'F' is the typographic equivalent of a clotheshorse, changing from flowered shirts, bell-bottoms, and three-piece suits to paisley ties, splayed collars and double-breasted jackets, then the 'K' is a paragon of conservatism, virtually always seen in wing-tip shoes and button-down collars.

'K' was the 11th character of the ancient Semitic alphabets, a position it has retained to this day in our current character set. In form, it has also probably varied less than any other character. The Semitic sign *kaph,* the forerunner of our 'K' was a three-stroked character which represented the palm of an outstretched hand. The Semitic tribes of 1000 BC practiced palmistry, so it is not surprising that the symbol chosen to represent their sounds derived from the palm of the hand.

Several versions of the kaph were used by the Semites, and more specifically the Phoenicians, but they all were composed of three strokes drawn in a similar fashion. First, the character was a simple drawing of a right hand. Next, the character looked something like our 'Y' with a short middle stroke between the two longer diagonals. Finally, it was simplified even more and turned on its axis so that its two diagonals pointed left (much like a backwards version of our current 'K'). In each of these evolutionary steps, even though the character was modified and turned in several directions, the basic form remained very much the same.

The Greeks took the simplified version of the kaph and introduced symmetry into the design. Eventually they also turned the character around so that the diagonals faced right. The Greeks even kept the basic name of the letter, changing it only slightly to kappa.

In the Greek language two signs represented the 'K' sound: the 'K' and the 'Q.' The Etruscans, however, had three signs for the same sound: 'C,' 'K,' and 'Q.' The early Romans adopted all three, but in time dropped the 'K,' using it only for words acquired from the Greeks, or those of an official nature. The latter use was probably the reason the 'K' made it to the Roman monumental inscriptions which set the standard for our current design.

THE LETTER

The 'K' is normally somewhat narrower than it is high, usually a little over half as wide.

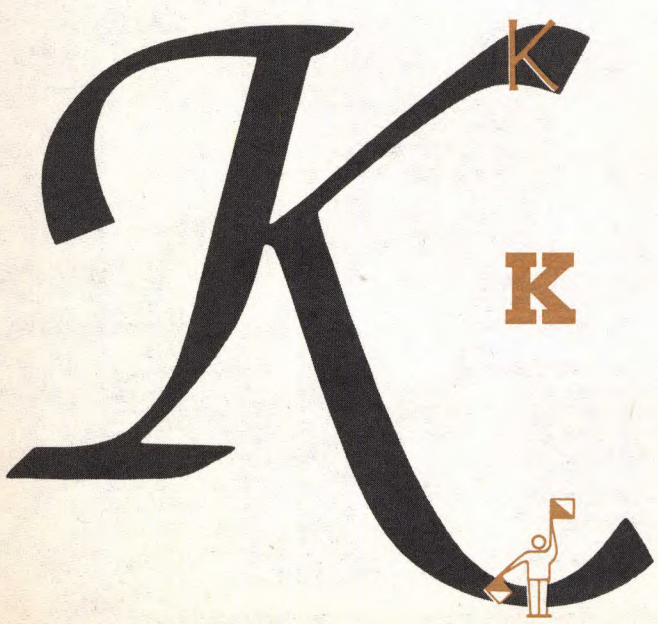
While the 'K' is a relatively straightforward letter to draw, and employs no optical tricks, some consideration should be given to the joining of the two diagonals. Generally these meet at the midpoint, or slightly higher, on the main vertical. In stone cutting, the juncture of these two strokes is kept simple and occurs at the vertical. The 'K' in Univers is an excellent example of this technique in modern type design. In other alphabets, where the letter is obviously constructed (as opposed to calligraphic in form) the thin upward stroke aligns well below true center of the vertical, and the heavier downstroke starts above center, and somewhere up the lighter diagonal. To provide the character with a firm base on which to stand, the lower diagonal should extend slightly beyond the upper.

Sometimes the lower diagonal connects with the upper, considerably above the mid-point, giving the letter a high-waisted appearance. ITC Benguiat® is a prime example of this form of 'K.'

There are a few characters in our alphabet that provide the designer with the opportunity to add a flourish, or touch of personality, to the basic form. The 'Q' and '&' are ideal for this, and to only a slightly lesser degree, so is the 'K.' Often the lower diagonal will be given a little more dash than other similar strokes.

So while the 'K' is generally quite conservative, there are times when it sports a paisley tie with its button-down shirt.

Allan Haley



ITC Stone Serif™

ITC Benguiat®

ITC Bookman®

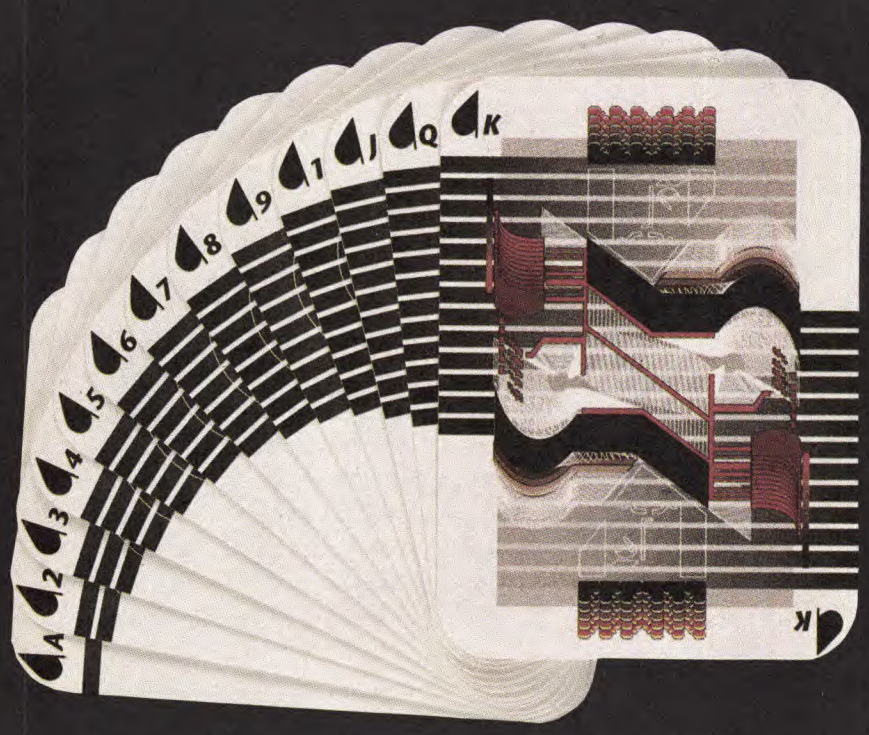
Univers 55

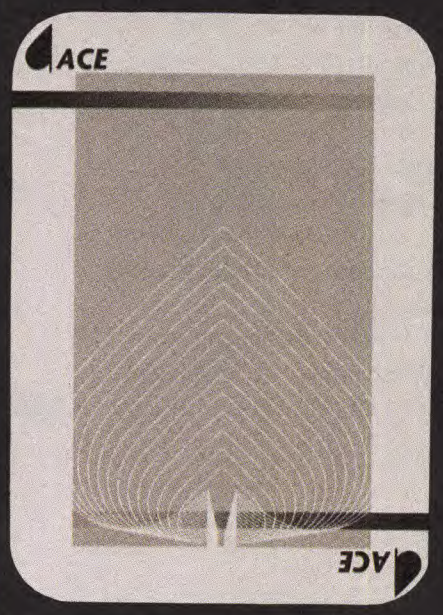
HEADLINE: ITC AVANT GARDE GOTHIC BOLD, ITC GALLIARD ROMAN TEXT: ITC QUAY SANS BOOK, MEDIUM ITALIC BYLINE: BOOK ITALIC
CAPTIONS: ITC FRANKLIN GOTHIC BOOK

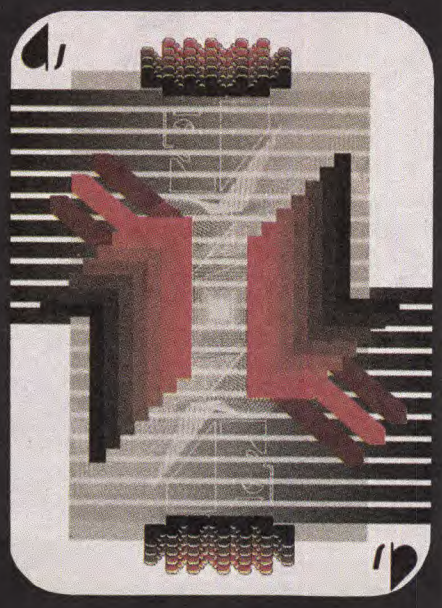
FROM THE MIDDLE AGES TO THE COMPUTER AGE

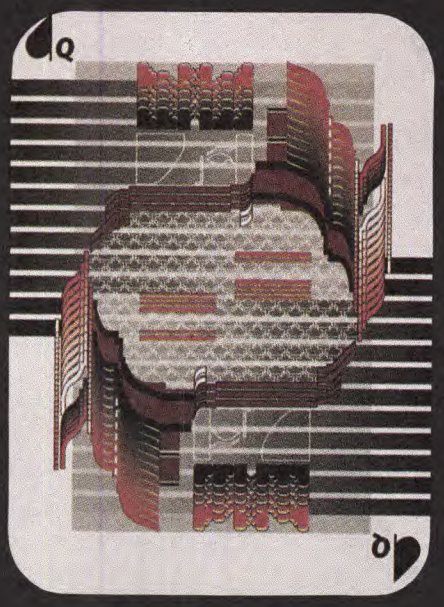
Playing Cards

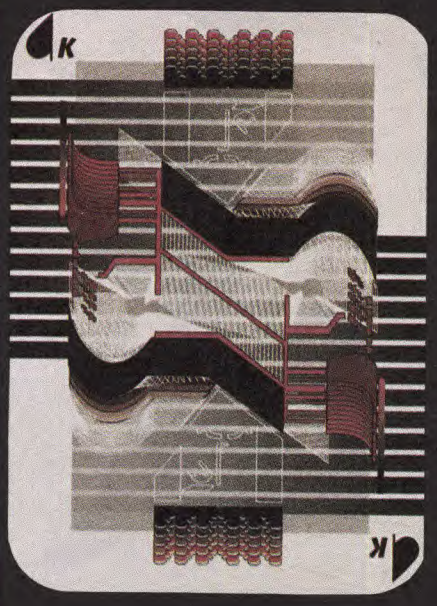
HAVE NOT CHANGED THEIR COLORS OR THEIR CONCEPTS



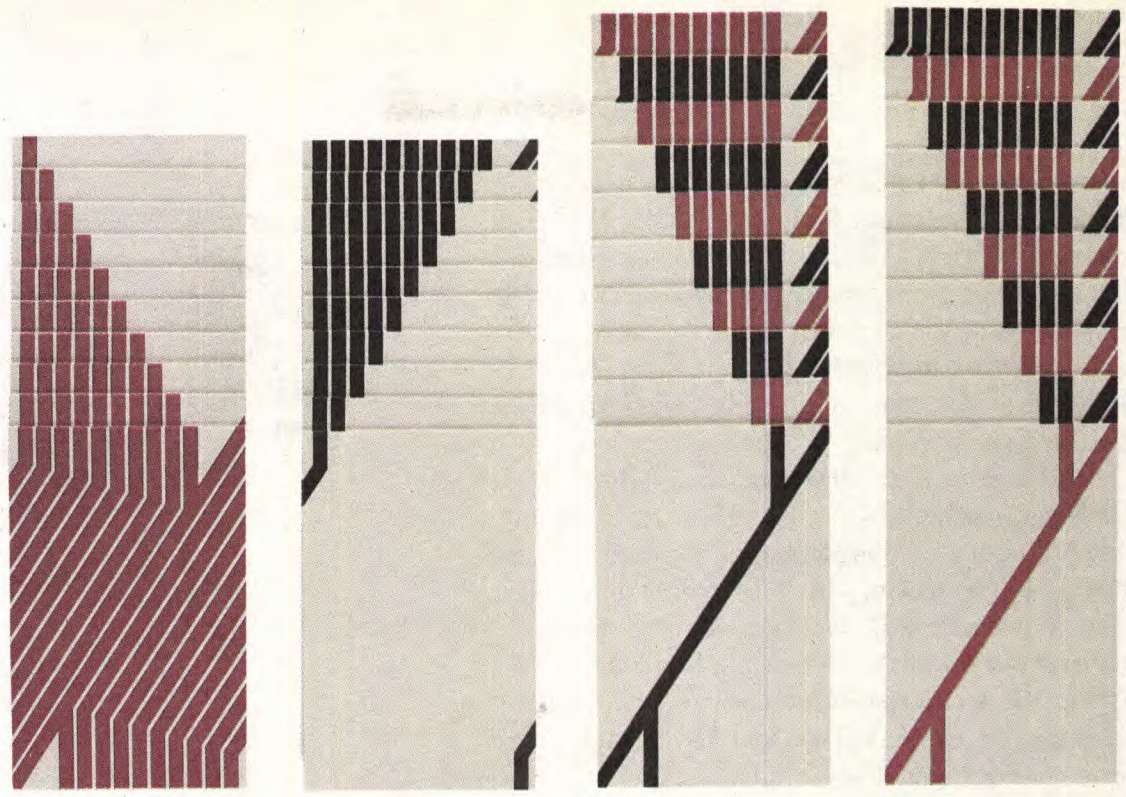








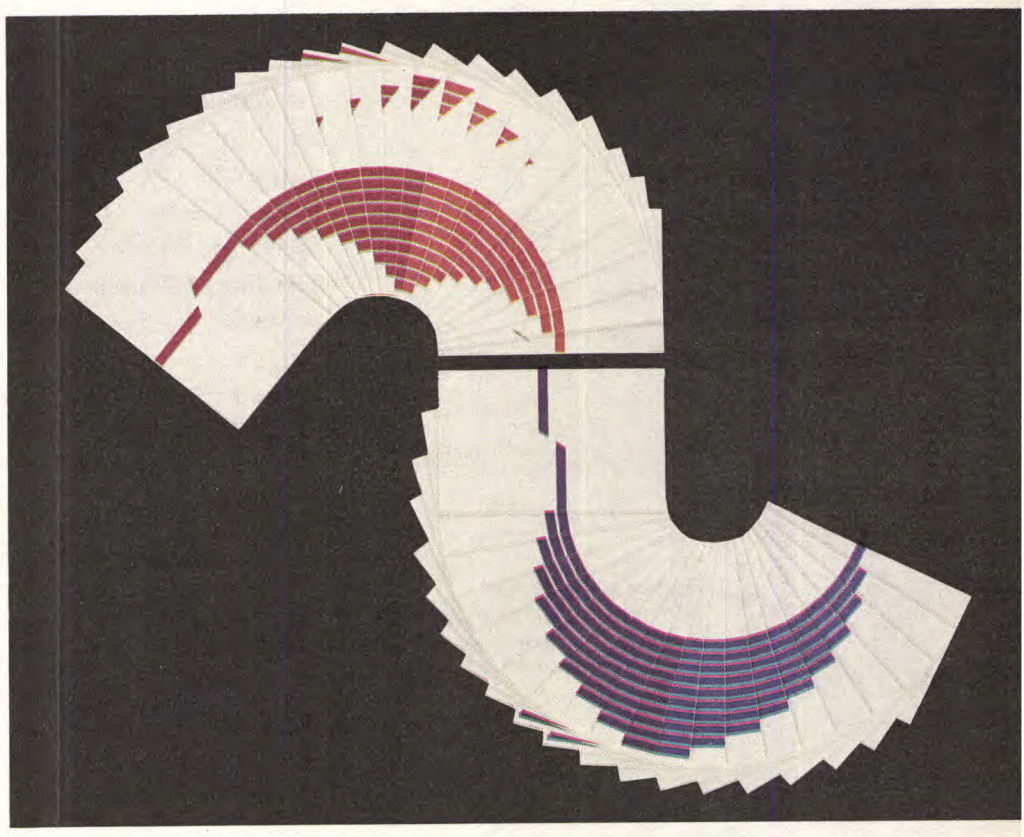
This Spade suit, designed for a promotional deck for Adobe Systems, Inc., introduces some of Kedar's innovative ideas in playing card design. It also demonstrates the precision, complex patterns and color options that are easily produced with Adobe Illustrator 88 software but would be time-consuming, laborious and pure drudgery by hand.



Stripes were chosen as an analog for numerals, aiming to render the value of each card palpable as well as visual.

New games have been invented. Old games are played by new rules. So why are we still bound to medieval forms and symbols?

Designer Ruth Kedar, aided by the computer, transforms and even scuttles traditional images on playing cards.



The cards were fanned and stacked as part of the design process to determine whether horizontal or vertical arrangements worked better. Using a Macintosh with paint software programs, it was easy to reproduce and observe innumerable variations and nuances that occur during play.

One hundred and fifty million decks of playing cards are sold worldwide every year. Do card players care what they look like? Most don't. They know what they need: 52 cards, a couple of jokers, two colors, four suits. Do they care that the pips on the cards are straight out of medieval iconography – Hearts representing the Church, Spades the Military, Clubs Agriculture, and Diamonds the Merchant Class? The people who seem to care how the cards look, for the most part, concern themselves with the patterns on the backs. Really serious card players couldn't care less what the backs *or* the fronts of their cards look like. So long as they can tell a five from a six, a king from a jack and a spade from a club – just deal, deal, deal. ♥ Under the circumstances, it takes more than a little courage to tamper with a design system people have used all their lives and are comfortable with. ♥ But a designer with an itch to break molds…push frontiers…explore new territory, does not concern herself with comfort or safety. Graphic designer Ruth Kedar has moved courageously from one design specialty to another, and with each move – rather than jeopardize her security – she has opened new vistas and discovered new talents.

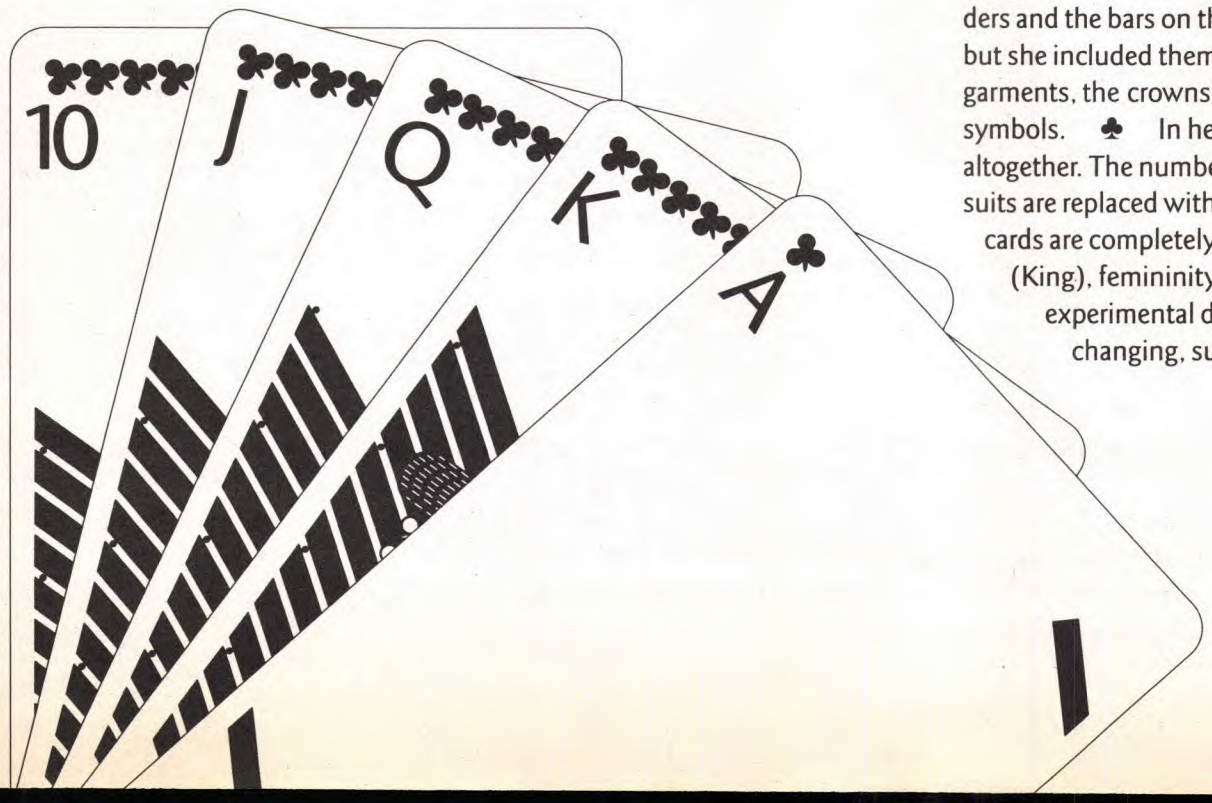
Her design career started in Israel where she studied and received a degree in Architecture and Town Planning from the Israel Institute of Technology in Haifa. She was most attracted to the graphic aspects of the field and, upon graduation, she opened her own studio specializing in environmental design, architectural signage and supergraphics. (She jestingly refers to herself as a 2½-dimensional designer.) But the longer she worked, the more she was drawn toward projects that were pure design. Those were the jobs that made the adrenaline flow and her heart beat faster. ♦ Restlessness and curiosity prompted her to give up her studio in Israel and enroll in a graduate program offered by Stanford University in Palo Alto, California. The program, which seems to be a well kept secret even in the United States, brings the Art Department and Mechanical Engineering Department together in an interdisciplinary curriculum. The design projects undertaken generate problems and solutions that benefit all involved. ♦ For her Master's thesis, which she completed in 1988, Ms. Kedar searched for a subject that would permit her to do historical research, experimental and innovative design, and explore the parameters of the computer as a design tool. Playing cards turned out to be an ideal topic for her consideration.

The rich garments and crowns of the figure cards in this deck are generated out of the individual suit symbols.

Transitions and Innovations

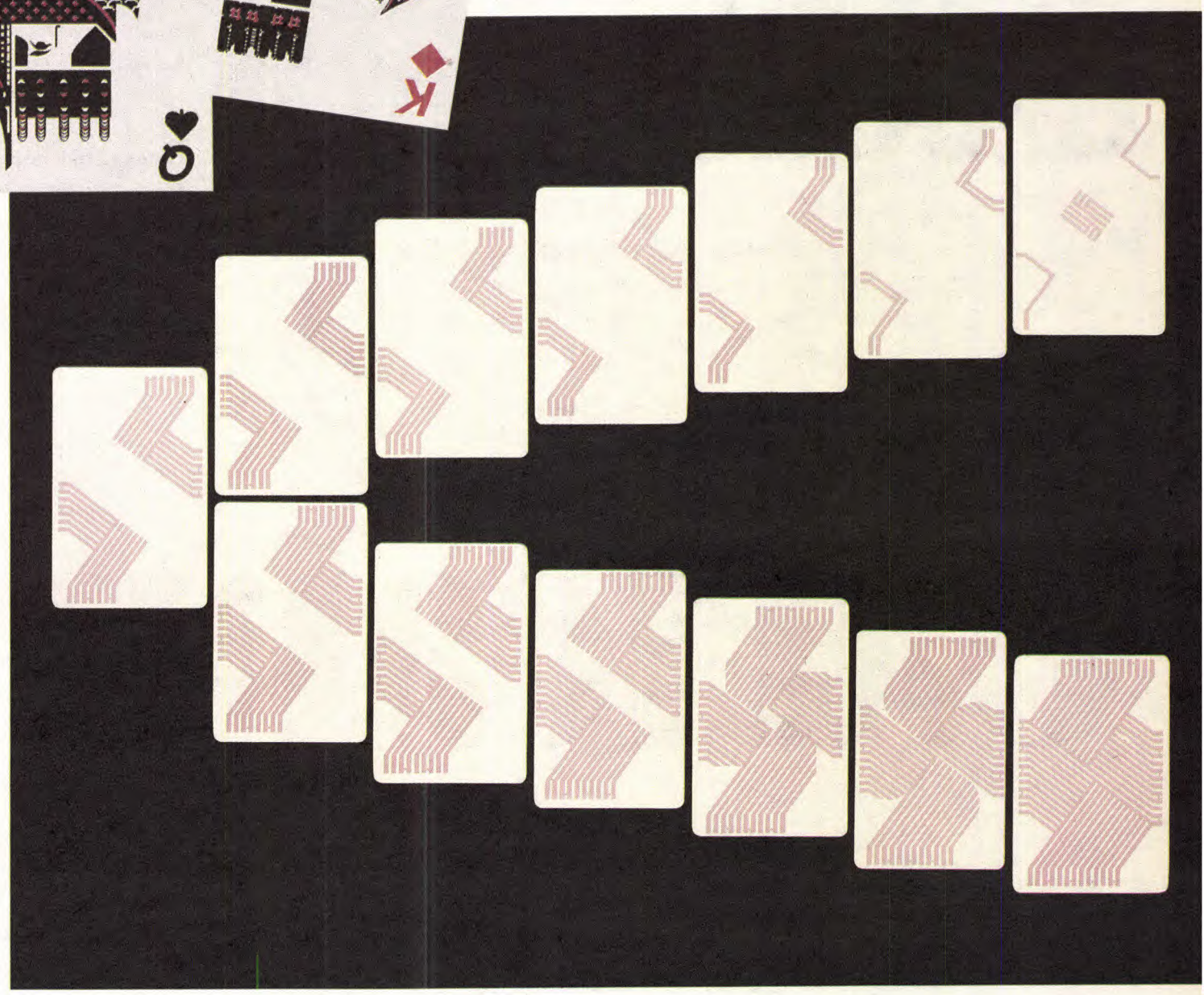
Designing variations of playing cards is not a unique project; it has been a classic assignment for graphic art students. But re-designing cards with an eye to creating an entirely new visual language is a daring undertaking. After a number of starts, she arrived at three unique design solutions. ♠ The first deck, designed on a Macintosh® with standard software, was transitional in nature. She retained the classic pips – the spades, hearts, diamonds and clubs – but rearranged them on the card to accentuate their forms and the quantitative values of the cards. She made the numbers not only visible but palpable as well. ♠ The three face cards in this deck retain the traditional historic references to royal figures of early western civilizations: The Hebrews, Greeks and Romans, and The Holy Roman Empire. ***The King of Spades*** is David. ***The King of Diamonds*** is Julius Caesar. He is the only king shown in profile, because his face was known only from coins struck in his lifetime. ***The King of Clubs*** is Alexander the Great. ***The King of Hearts*** is Charlemagne. ***The Queen of Spades*** is Pallas Athena, the only armed Queen. ***The Queen of Diamonds*** is Rachel, mother of the 12 tribes of Israel. ***The Queen of Clubs*** is Argine, an anagram for Regina (Queen). ***The Queen of Hearts*** is Judith of Bavaria, Charlemagne's daughter-in-law. ***The Jack of Spades*** is Hogier, a Knight of Charlemagne's court. ***The Jack of Diamonds*** is Hector, a Trojan hero. ***The Jack of Clubs*** is Lancelot, a Knight of the Round Table. ***The Jack of Hearts*** is La Hire, friend of the Court of Charles VII. ♠ While she abstracted her King, Queen and Jack from traditional picture cards, she did not confine them in borders. Each character appears whole regardless of how the card is held.

In her second deck, Kedar departed from the established numerical and face card imagery and substituted her own analog devices. The number of pips in the borders and the bars on the fronts of the cards actually make numerals superfluous, but she included them to ease the transition for users. On the face cards, the garments, the crowns and ornamentation were all generated from the four suit symbols. ♣ In her final experiment, Kedar discarded the traditional numerals altogether. The number of stripes are the analog for the value of a card. The four suits are replaced with two color families – two blues and two reds. The three face cards are completely abstract configurations of lines representing royalty (King), femininity (Queen) and youthful gaiety (Jack). ♣ In all of these experimental decks, the fanning and stacking of the cards produce ever-changing, surprising visual effects.



Diagonal stripes on the face of the cards and an indexing system on the border make numerals superfluous, but were retained in this transitional design. A dot after every third stripe helps identify the card's value.

This transitional design retains a strong link to traditional imagery, but the pips are arranged in a more integrated pattern to communicate an immediate quantitative value. The figure cards also retain their historical roots but are not truncated as they are in traditional decks.



This deck discards not only the traditional indexing system but also the suits. They are replaced by two color families – two variations of blue and two of red. The figure cards are completely abstract and are distinguished by how the stripes meet at the center. Depending on the card game, the fanning and stacking of the cards provide ever-changing visuals.

The Adobe Experience

Soon after Ms. Kedar put the final period on her thesis presentation, she had occasion to meet with the principals of Adobe Systems, Inc., a software producer. They found her cards thoroughly engaging, and eventually invited her to contribute a design for a promotional deck of cards that would demonstrate the capabilities of the Adobe Illustrator 88™ software. ♥ The Adobe Illustrator 88 opened up design possibilities for her no sane designer could contemplate without a studio of slaves and an endless flow of cash. ♥ Her contribution to the promotional deck was the Spade suit. She started with the suit symbol and the digits. Satisfied with an abbreviated spade and a number style, she then settled on two progressions to further indicate the numerical values. Each card contains horizontal stripes, in gradations of black, equivalent to the number on the card. Fine white line repetitions of the spade pattern also correspond to the numerical value. ♥ With those basic elements and only two colors – red and black – she pushed the Adobe software system to produce exhilarating images, textures and color patterns. She remains unconditionally impressed with the Adobe software for its precision in positioning, in weights of lines, in transformations, color blending and separation.

Reading the Cards

When we asked Ms. Kedar about the practicality of her innovative decks, she hastened to reaffirm her main objective: It was not to produce a product to frustrate the public, but *to explore the parameters of the computer in creating a new visual language.* ♦ Surprising as it may seem, seasoned card players who tried out her first two decks – admittedly with trepidation – got the hang of the new imagery within 15 minutes. Children had no trouble at all with the third deck in which numerals, suits and traditional face cards were scuttled altogether. There is every reason to believe that, given time, most adults could also learn to enjoy the new playing card language. (It is probably not recommended for those whose Bridge game is shaky at best.) ♦ Ms. Kedar, herself, has no difficulty with any of her decks. She's a busy designer and instructor (at Stanford and at San Jose State University), and the only card game she plays is Solitaire. ♦ ♠ ♣ ♥ *M.M.*

HEADLINE: FRIZ QUADRATA, ITC GOUDY SANS MEDIUM SUBHEADS: ITC GOUDY SANS BOLD TEXT: MEDIUM, BOLD ITALIC WITH ITC ZAPF DINGBATS
BYLINE: MEDIUM ITALIC CAPTIONS: BOLD ITALIC

Reagan suddenly realizes everything. Adversaria, *Esquire*, February, 1989.

Steven Brodner, Caricaturist:

How Far Can He Go?

By Steven Heller

How far can Ronald Reagan's nose be stretched, or George Bush's face be hollowed, or Dan Quayle's eyes be bulged before the image no longer resembles the person? What are the limits of caricaturing the human face and figure before that face and figure are no longer human? Like many caricaturists before him, Steven Brodner wrestles with this question every time he touches pen to paper, toeing the fine line between soft and hard distortion. Indeed, some of his caricatures of the powerful and famous are so abstract, that only the artist himself knows who his victim is; while others are acute exaggerations, so funny and true that they become satiric signposts. Brodner is one of a handful of contemporary cartoonist/illustrators who practice this ancient art, yet his style is not a reprise of the past. At a time when too much of what passes for caricature is tame and quaint, Brodner tries for the *killer caricature*—that which is as ugly as the issue or character portrayed—and therefore he constantly pushes the limit of distortion as far as it will go, or as far as the editors will allow.

Among Brodner's various publishing outlets, two offer the opportunity to tackle themes of abortion rights, environmental danger, nuclear horror, and others which are close to his gut. His work can be seen regularly in *The Progressive*, where the art director, Patrick J.B. Flynn, allows Brodner the freedom to go right for the jugular every time. But the most widely seen is his monthly page in *Esquire*, titled "Adversaria." "I am free," he says, "to contribute whatever I feel passionately about, which, of course, the editor will not throw his hands up against in horror." One month he rendered the specter of former national security chief Brent Scowcroft before the fiery backdrop of an H-bomb explosion, while the next showed the president of Exxon® covered with the Valdez's oily waste, emerging like an endangered animal from the Alaskan bay his company polluted. As striking as these acerbic, situational caricatures are, Brodner insists, "it is passion tendered by the realities of the magazine world." Indeed he accepts that most magazines today "need to have pretty art, and for me that is a major conflict. How can I make strong commentary and at the same time be esthetically pleasing? I know that it's possible to achieve, but I haven't yet mastered the art."

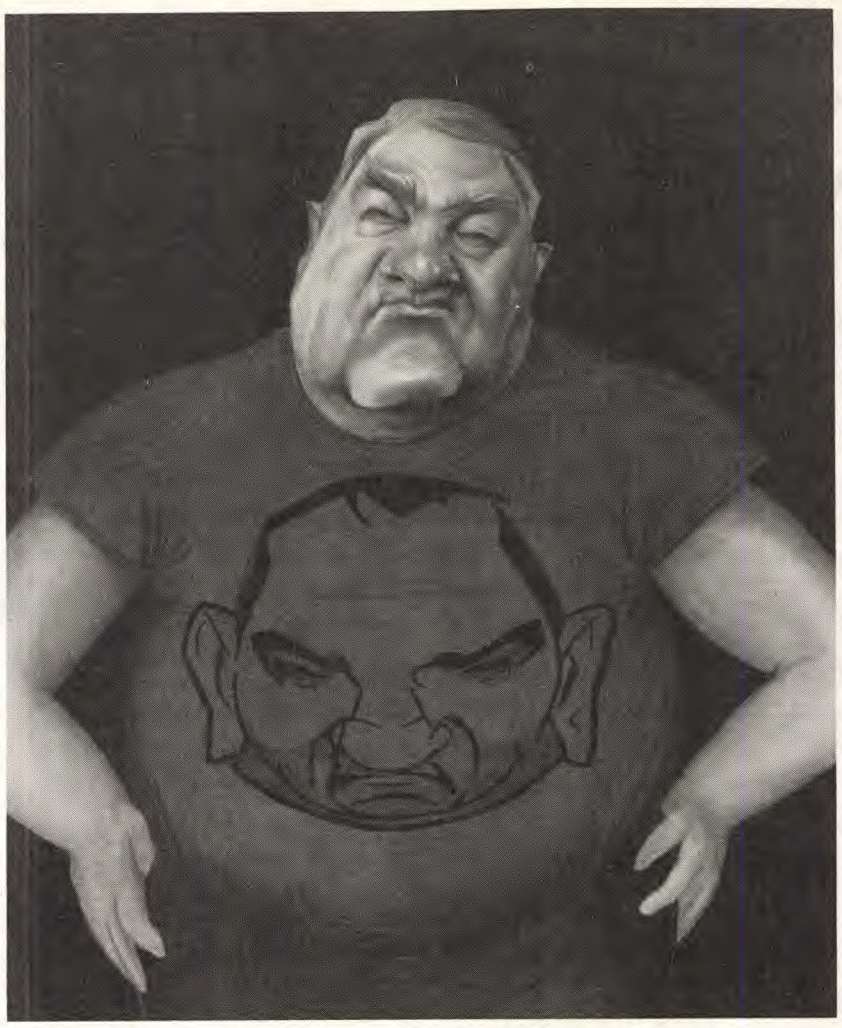
Jesse Jackson, a hot agent at William Morris. *West*, February, 1988.

Much of what is wrong with caricature today, and this Brodner admits is true of his own work, is that it is "not meant to discuss issues." To be *magazine appropriate* says Brodner is not to be derisive and funny in an ugly way. "With respect to issues and people who are horrifying I would like to be equally as horrifying. Indeed the only justification for ugliness is the character's own ugliness." But *magazine appropriate* should not be interpreted as a pejorative. For a 1987 satiric series about jobs for the failed presidential candidates, which Brodner conceived, he developed a variety of entertaining caricatures ranging in tone from humorous to acerbic. In fact, not all objects of his caricature can or should be ridiculed. "Though I may find him funny, I can't hate (senator and former candidate) Paul Simon," admits Brodner, "I can't put him in the same category as Bush, Robert Dole or Pat Robinson. With someone like Simon, the killer caricature will never do. So rather than make a pointed comment, I have fun with the line and form."

HEADLINE: ITC BAUHAUS HEAVY, ITC FAT FACE, ITC/LSC CONDENSED BYLINE: ITC/LSC CONDENSED TEXT: ITC SOUVENIR MEDIUM WITH MEDIUM ITALIC INITIAL CAPS: ITC BAUHAUS BOLD CAPTIONS: MEDIUM, BOLD WITH BOLD ITALIC

A few of Brodner's "lighter" caricatures borrow from Al Hirschfeld's distinctive vocabulary. "Hirschfeld's line says fun, lightness, and elegance," says Brodner, "he shows us all how successfully a picture can be worked through line."

Thomas Nast, the father of American political caricature, was also a major influence when Brodner began making caricatures over ten years ago. "Nast spoke to me because his was the strongest form of graphic commentary I had ever seen. And I read into Nast a tremendous ability to get under the skin of a character. I felt that his work had power and immediacy, but other people, art directors especially, read it as quaint and derivative of the 19th century. Because my portfolio was full of Nast-like solutions, I got many jobs doing fake Nasts and John Tenniels. The point when I realized that people *just* wanted me to be Nast, which indicated that they were interested only in a nostalgic style rather than the content, was when I accepted that I was on the wrong track and began to change my approach."



Most of Brodner's current drawings do not reveal his historical roots. And about his distinctive style he insists, "It's not calculated, it simply reflects what I see and learn through working, and the need to improve upon the last drawing I did. I just look for solutions and that is always reflected in style."

In addition to the situational and single panel caricatures, Brodner is interested in combining the conceits of caricature with the serious visual essay. One such, about a New York City shelter for men, is an unusually moving exposé of the sorrow endemic to these depositories of our nation's poor and homeless. "I felt that what I've learned as a caricaturist could be applied to something more real and empathic," says Brodner about transforming angry distortion into revealing portraiture. He also traveled out West where he photographed and interviewed family farmers whose lives and businesses were about to be shattered owing to government indifference, and returned with another charged text and visual essay. But some critics argue that caricature is only distortion and carries with it an implied derision, tainted by satire. About the future, Brodner hopes to do more essays, but he warily admits, "I'm still not sure how successful the concept is, yet it is worth pursuing."

With these essays Brodner transcends the limits of caricature and the purpose of cartoon. He also achieves what most objective photographs of the same situations do not, for from within this caricature/journalism comes iconography with pathos. While his satiric commentaries are necessary critiques of political and social folly, these visual essays suggest a new use for caricature while they provide a decidedly unique perspective on contemporary life.

Above right:
Edwin Meese, *Playboy*, 1987.

Above left:
Jim & Tammy Faye Bakker, *The Washington Post*, December, 1987.

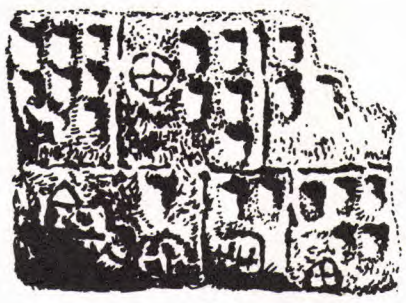
At left:
Mike Tyson named new Yankee manager. Adversaria, *Esquire*, February, 1989.

Below:
Striking workers of the Colt Firearms Division of Colt Industries, Northeast, *The Hartford Courant*, August, 1989.

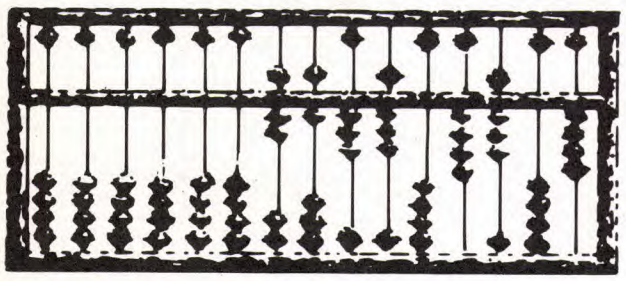
from NOTCHES ❷ NUMERALS

When did humans start asking the questions: How much? How many? How long? How far? And how did they record their calculations?

The evolution of numbers was the starting point for a mind-expanding exhibition at The Herb Lubalin Study Center at Cooper Union.



In Sumeria (3200 B.C.) tokens of various values were enclosed in clay envelopes (left) bearing their imprint. Later, records were kept on clay tablets (right) with only the imprint of the tokens to indicate value.



The abacus was the calculating device used for centuries throughout the ancient world. Each bead below the crossbar has a value of one; above, five. The first wire on the right represents the ones column; the second wire, tens; the third, hundreds; the fourth, thousands; and so on.

Countdown in the Cave

The very first marks made by humans were found in an early Ice Age cave. It is estimated the date was 220,000 B.C., give or take a few thousand years. Other marks found amidst Neanderthal remains go back to about 60,000 B.C. Nobody has attempted to attribute any meaning to those early graphic activities. But by 35,000 B.C., when later Ice Age people wrote on their cave walls, their drawings and marks told a great deal about their lives and their counting systems.

These "modern" Ice Age people hunted, fished, engaged in farming and herded animals. It was crucial to their psychic and physical well being that they know just how long the lethal Ice Age winters would last—how much difficult weather they had to endure before the more salubrious seasons arrived. The cave walls were filled with symbols and signs with which they kept track of days, months, seasons, years and even leap years. They measured time by counting such phenomena as ovulation and menstrual cycles, the appearance of stars and planets and animal migrations. They recorded their reckonings with notches, animal hoof prints, geometric signs and symbolic animal and human drawings.

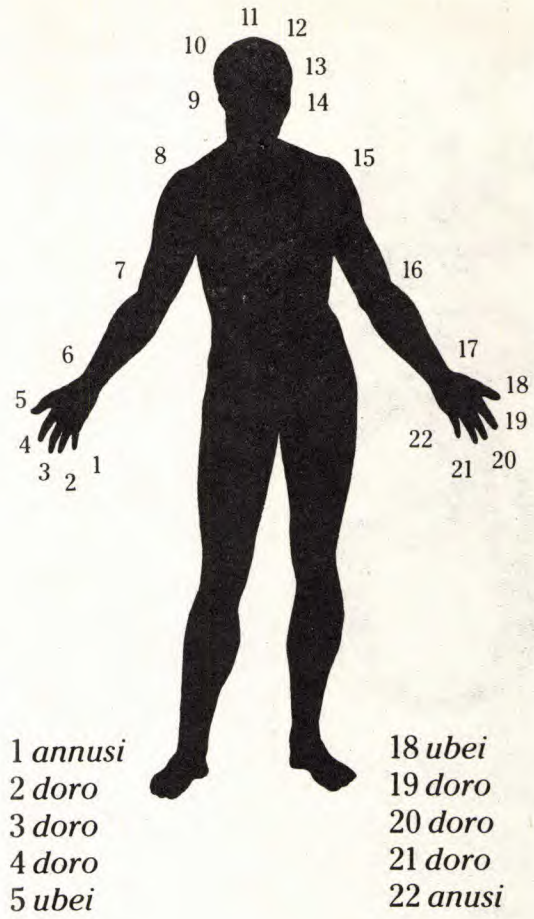
Early Numeric Systems

While it is difficult to fix an exact date when humans started to put numbers in graphic form, it is certain they did it long before they put language in writing.

One of the earliest counting devices was the tally stick—a length of wood or bone in which notches or scratches could be made. A single cut represented a single item. Tally sticks have appeared in literate and non-literate cultures from prehistoric times to the present. They have been used to count objects, keep time, record debts and credits. And as we very well know from Hollywood westerns, the notches on a pistol were a tally of the gunman's victims.

Closely related to the tally stick is the primitive system of counting in bundles. Four verticals and one diagonal immediately spell out the number five. In other early systems, numbers were represented by dots, beads, circles, squares and a variety of abstract and representational forms.

About 3,000 B.C., the Egyptians were using hieroglyphics (picture writing) to designate quantities. They used one picture symbol for a single unit, another for ten, another for 100, and so on. Numbers were written by combining the appropriate symbols in sequence. For instance, to write 325, the symbol for 100 would be repeated three times, the symbol for ten twice, and the unit symbol five times.



It was only natural for the human mind to have originated a body-oriented number system. The digits on human hands and feet suggested counting by fives, tens and twenties. In the Torres Strait (New Guinea), Papuan natives went a step further and assigned numerical values to 22 positions on the body.

▶

Roman numerals, which prevailed c. 30 B.C.–600 A.D., continue to be used for traditional and decorative purposes as in this contemporary greeting card by Martha Lange.

Making marks and grouping them, a very early form of counting and tallying, is still used today. Movie poster for "The Magnificent Seven," designed by Saul Bass.

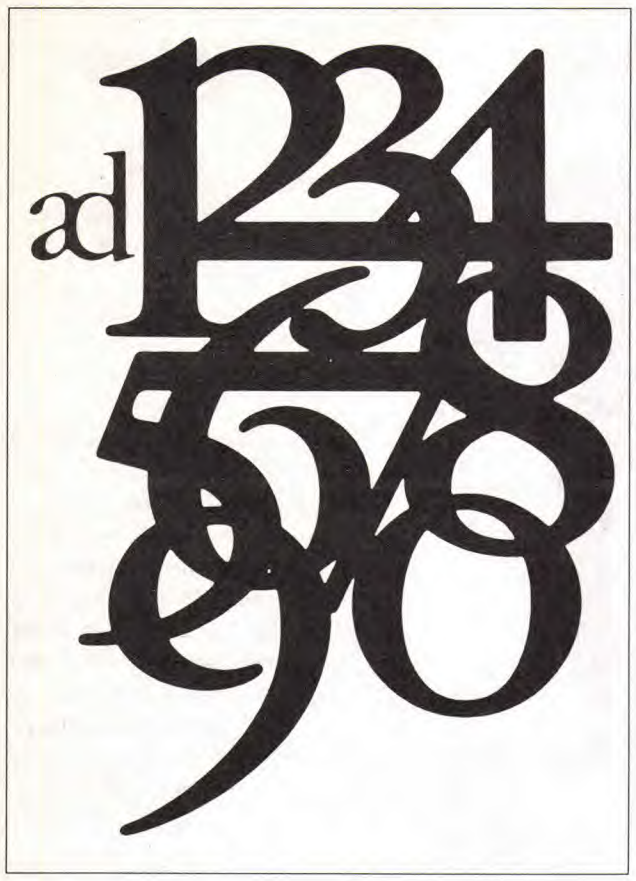
▼

At about the same time the Sumerians in Babylonia moved from a counting system involving small clay tokens of varying values to a more advanced concept. In the first stage the tokens were enclosed in a little clay envelope which was sealed and marked to indicate the contents. Later the tokens were eliminated and just the wedge shaped cuneiform marks were retained, permitting the symbols to replace the physical objects.

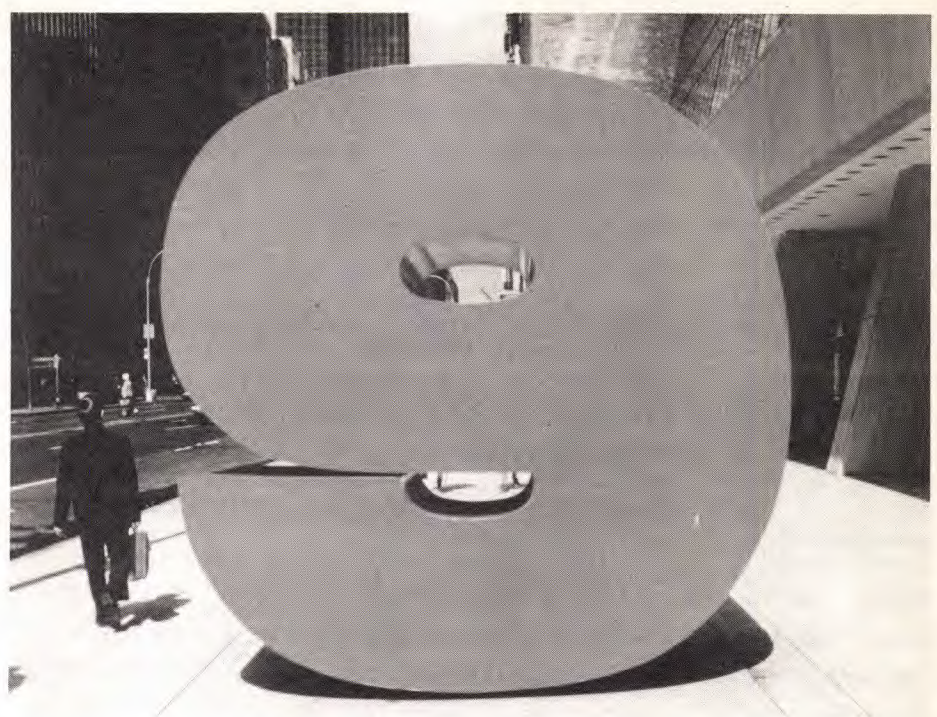
The ancient Greeks' and Hebrews' number systems were closely tied in with their alphabets. The first nine letters represented the numbers from one to nine. The next nine letters represented 10 through 90. The last letters were symbols for hundreds. Like the Egyptians, they formed numbers by combining symbols.

The earliest Roman number system, which dates back to 500 B.C., was somewhat different from the Roman numbers we know today. But this later system was popular for centuries in all the territories dominated by Rome. The appeal of the system was in its logic and simplicity. The numbers one through four were represented by single strokes. With those four strokes and five letters of the alphabet: V X L C M, any number could be indicated.

V was the symbol for five, X for ten, L for fifty, C for a hundred and M for a thousand. Numbers were written by adding to or subtracting from these basic symbols. To enlarge a number, you simply added the appropriate letters and strokes to the right. For instance, 62 would be written: LXII. To subtract from the value of a symbol, a letter or stroke of smaller value is placed to the left. Thus the number 42 is written: XLII.



The Hindu-Arabic numeral system introduced the idea of a separate symbol for each digit. Designers find constant joy in their forms. Logo and cover for a prospective graphics magazine, designed by Herb Lubalin.



A sculptural "9" designed by Ivan Chermayeff for the office building of 9 West 57th Street in New York City.

Even in our advanced technological age, fingers are still used for counting. Ten of diamonds, from a deck of playing cards designed by Steff Geisbuhler of Chermayeff & Geismar.

Body Language and Other Non-Graphic Devices

Throughout history and throughout the world, people also found ways of counting without making a mark on paper or on a wall. Fingers have stood in for numbers from the beginning of time. They are the basis for our decimal system (counting by tens), and they were used in the Middle Ages and through the Renaissance in Europe. The Aztecs counted by 20s, using fingers and toes, and the Papuan natives of Torres Strait developed a number system in which certain positions on the body were given designated numerical value.

In the ancient world, mechanical devices such as the abacus and counting tables were also commonly used for calculating; beads and sticks—not graphic symbols—represented number values. The abacus, especially, had a long life in China and Japan, where it has only somewhat recently been supplanted by the electronic calculator.

The Hindu-Arabic Solution

Of all the numerical systems practiced in the civilized world, mathematicians bless the Hindu-Arabic invention above all. This number system, which all of the civilized world uses today, dates back to c. 300-200 B.C. It is based on the powers of ten. But it also introduced several significant new ideas. It provided a separate symbol for each unit from one to nine and, in its earliest form, a name for each power of ten. Eventually the names were eliminated and place values were assigned: units in the first right-hand column, tens in the second, hundreds in the third, thousands in the fourth, and so on. The other major contribution of the Hindu-Arabic system is the invention of a symbol for "none"—zero. Now instead of writing out: 1 hundred, no tens and 6, one could simply write: 106. This concise Hindu-Arabic system, with its place values and zero, made it much simpler to express large numbers and perform mathematical operations in writing. Just imagine doing multiplication or reading an annual report with Roman numbers, and it's easy to see why the mathematicians were delighted with the system. With the advent of printing and movable type in the 15th century, textbooks were published using Hindu-Arabic numerals and computations, and the system was disseminated throughout the world.

HEADLINE: ITC ZAPF CHANCERY LIGHT ITALIC, ITC QUORUM LIGHT, ITC AVANT GARDE GOTHIC BOLD CONDENSED, ITC ZAPF DINGBAT
SUBHEAD: ITC CHELTENHAM BOLD ITALIC TEXT: ITC CHELTENHAM BOOK, ITC FRANKLIN GOTHIC HEAVY BYLINE: ITC CHELTENHAM BOOK ITALIC
CAPTIONS: BOLD ITALIC

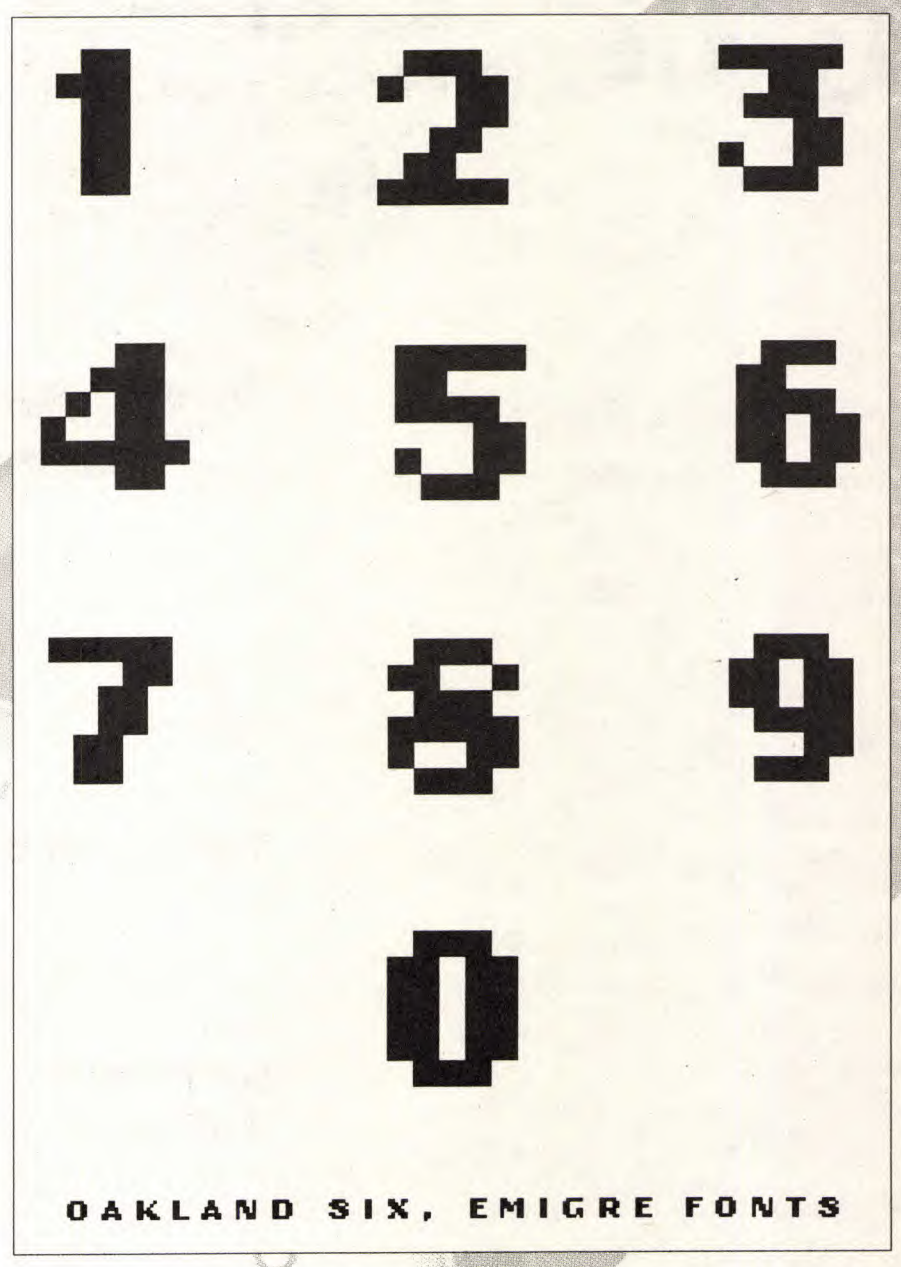
1 2 3 4 5

New Graphics from Old Forms

You might think that with such an efficient, universally understood number system, modern designers would let well enough alone. But it seems they can't resist altering lines and shapes, if not the value of the numerals. Typographic designers create a new set of numerals with every new alphabet. Calligraphers work hard to invest them with feeling. Strangest of all, with this quite perfect number system at our disposal, you would think we'd leave all primitive systems behind. Far from it. In the exhibition, we saw this ancient five 卌 on a contemporary poster...we still read dots on dominoes...pips on playing cards...and Roman numbers on watch faces, chapter headings, introductory pages of a book, and cornerstones.

The subject was NUMBERS. Our major interest was in the graphics. But every aspect of numbers was celebrated in this comprehensive Cooper Union project. Students, faculty and staff from the Schools of Art, Architecture and Engineering contributed exhibits which demonstrated the significance of numbers in anthropology, architecture, art, religion, philosophy, mathematics, physics, computer science and everyday life.

The exhibition has been dismantled but a handsome catalog containing essays and graphics related to the project is available. It is well worth the $2 charge and the time it will take to write for it. Address requests to: Ellen Lupton, Curator, Lubalin Study Center, Cooper Union, 41 Cooper Square, New York, NY 10003. *Marion Muller*



The computer prompted new ideas about the appearance of our common numerals. This computer-designed-and-generated number system is the work of Zuzana Licko of Emigré Graphics.

For the sake of novelty, a contemporary watchface from M&Co. substitutes symbols for numerals. Oneness is represented by a circle, two by two wavy lines, three by a triangle, four by a quadrilateral, and so on.

fy(t)i
FOR YOUR (TYPOGRAPHIC) INFORMATION

INITIAL LETTERS

Initial letters have been around for as long as there has been type—and longer. They were used to begin chapters and decorate pages in medieval manuscripts even before Gutenberg created the craft of typography. And while Gutenberg didn't create specially designed initial letters to complement his fonts, just about every type designer who succeeded him did. William Caslon hand-cut exceptionally beautiful, and decorative, initial letters to be used with his standard types. Bodoni developed a whole range of outsized letters that complemented the weight and proportions of his text designs. There were initial letters in Garamond's fonts, as there were in Janson's and Baskerville's. Even Gutenberg left a space in his typeset pages so that these typographic embellishments could be drawn in later, by hand.

Initial letters probably grew out of the medieval scribes' desire to glorify and add visual beauty to the words of God. Their goal was to raise text to the level of art. Today initial letters are used for the same, although somewhat less ethereal, purpose: to add beauty or emphasis to the beginning of a page, chapter, or paragraph.

TWO KINDS

Historically, the oldest form of initial letter is the sunken, or "drop cap." Here the letter is set down within the copy, not rising above the top line of the text. The second style is the raised, or "stick up" initial, and it rests on the baseline of the first, or subsequent line of copy and rises above the top line of the text block.

SETTING INITIALS

A dropped initial should fit snugly with the surrounding copy. Its head should align optically with the top of the opening word or words of text copy. If the initial is a letter finishing in a sharp point or apex, like in certain forms of the cap 'A', or it has apexes like those found in various 'Ms' and 'Ns', the point, or points, should project above the following letters to achieve an optical alignment. The foot of a dropped initial should align with the base line of the adjacent line of text copy. If the feet of the initial are, however, pointed as they frequently are in letters like 'V' and 'W,' then the points should project a little below the baseline in order to achieve the necessary visual alignment. For the same reason, the bottoms of round letters like the 'C' and 'O' should also fall slightly below the lines they "appear" to align with.

Dropped initial letters should also appear to range with the line of the text copy which adjoins it, and spacing to the right is normally best when it is regulated according to the shape of the initial. With most letters this simply means that the lines of text copy are aligned vertically with just enough indent to provide snug spacing between the initial and the lines of copy it adjoins. (Almost always this is less than the line spacing.) As with most things typographic, however, there are many exceptions to this guideline.

Sometimes letters like 'A', 'L', 'R', or even an 'E', may require some special handling. When using initial letters with irregular right sides, normally the first line of the paragraph is brought in close to the letter and the succeeding lines are then ranged with the right side of its body. Sometimes when the letter 'A' is used, the first line

HEADLINE: ITC AVANT GARDE GOTHIC BOOK CONDENSED, BOLD, ITC FENICE REGULAR, ITC TIFFANY HEAVY TEXT: ITC CENTURY LIGHT SUBHEADS: ITC NEWTEXT REGULAR INITIALS: ITC BOOKMAN LIGHT, MEDIUM, DEMI WITH SWASH, ITC GALLIARD ROMAN, ITC MIXAGE BLACK, ITC NOVARESE, ITC ZAPF CHANCERY MEDIUM ITALIC BYLINE: ITC CENTURY LIGHT ITALIC TEXT ILLUSTRATIONS: ITC NEW BASKERVILLE ITALIC, SEMI BOLD, ITC NEWTEXT REGULAR

can be aligned closely to the top of the character, and then succeeding lines can be indented and vertically aligned. The key to "correct" text alignment is the same as for all other typographic arrangements: it's got to look good. What works for one letter in one font may not work for the same letter in another font. Look at the characters and text you are specifying or setting, and make design decisions on how you want things to look.

OPTICS

Whether you are using them as dropped or raised initials, some capital letters should be set to overhang the left edge of the text mass so that they align optically with the edge of the text copy block. For example, when the initial is a cap 'T,' the left-hand serif on the bar and part of the bar should probably project into the left margin, and round letters like 'C' and 'O' should also project into that margin (though only slightly) in order to create an optically aligned left-hand edge.

William Caslon not only designed very beautiful typefaces that changed the course of British typographic history; the father of the Caslon typeface was also a very wealthy man.

Initials should align optically rather than mechanically to the left edge.

Engraving gun barrels would normally not seem to be a prerequisite for designing one of the world's most successful typefaces, yet there were many similarities.

Engraving gun barrels would normally not seem to be a prerequisite for designing one of the world's most successful typefaces, yet there were many similarities.

Lines of copy should fit snugly with initials.

EXCEPTIONS TO THE RULES

Frequently words begun with initial letters are then completed with small capitals. While this isn't necessary, it does seem to make the transition from large initial letter to text size lower case characters more smooth. Sometimes, however, when the first word has only one or two letters, and thus there would not be enough small caps to make the transition sufficiently smooth, it may help to use small capitals for the second word also.

When the word initialized is the proper name of a person and you are using small caps to create a smooth transition, the complete name, if it contains two or more words, must be set in small capitals. When this is the case, the first letter of each word in the name should also be set in larger capitals to give the name the required distinction.

Sometimes initial letters are housed in handy, decorative boxes. If you use one of these initials, then the space on the right of the box should be optically the same as the next line space.

The first typographic commission proved to be more fortunate than even Caslon would realize.

The first typographic commission proved to be more fortunate than even Caslon would realize.

Many times stick-up initials should be kerned.

At the outset, Caslon's business succeeded primarily on the financial and moral support of his three patrons: Watts, Bowyer and Bettenham.

At the outset, Caslon's business succeeded primarily on the financial and moral support of his three patrons: Watts, Bowyer and Bettenham.

Drop initials should align to lines of copy at both top and bottom.

When raised initials are used, they must sometimes be kerned to relate properly to the rest of the letters in the first word. The letters to watch for are the same ones that you would normally kern in normal text copy: 'T', 'W', 'V', 'Y', 'F', etc.

Raised initials can also be indented, although dropped initials generally should not be.

If quotes are to be set, the ones preceding the initial should normally be sized somewhere between the initial size and the point size of the text copy. In some cases the first quote can be eliminated altogether.

Generally initial letters are not used with copy set in a sans serif type style —but then this is a rule based on tradition—and we all know what rules are made for.

It's okay to be creative with initials (they started out as a creative effort): try putting a subtle ornamental scroll before the opening initial, maybe a lowercase letter could be used instead of a cap, the initial can be put into a plain box or circle. It can be hand-drawn; they can be exceptionally decorative or very simple. The only criterion is that they look good.

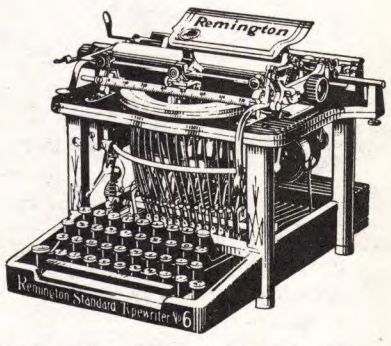
Allan Haley

Berwin toy typewriter from the 1940s. It had an upper and lower case alphabet. Photo: Lee Sinoff

Mechanical Writing Machines Begat...

Manual Typewriters, Which Begat *Electric* Typewriters, Which Begat Word Processors, Which Begat Laptops, Which Begat...

by Lee Sinoff



Remington No. 6, 1894. Enjoyed popularity for more than 15 years. Many of this model are still in use today.

Many people think of the Industrial Revolution as a semi-dated period in history, roughly from the late 1880s through the early 1940s, give or take 10 years or so on each end. The Industrial Revolution does represent the transition from doing work by hand to doing it with machines and mechanical sources of power. And it was, or still is, a time of dynamic change and technical progress. Actually, the Industrial Revolution began in Britain a good one hundred years earlier than you might expect, around the middle 1700s. Furthermore, to be honest, that revolution *is* continuing today, even as we speak. In fact, the Industrial Revolution has accelerated so much over the past 15 or 20 years that, in many areas of technology in general, you can say that changes today are clocked by the minute, instead of by the year or the decade. But in the area of writing technology, changes might well be charted by the different *sounds* of the machines which have been invented to streamline mechanical communication—and the words applied to the machines themselves and their related elements, especially in today's terminology-driven environment.

The first Remington typewriter, 1873.

Pling ..plink..plank.. Whooth...whooth...whooth

The current word processing revolution began with the birth of the earliest typewriters, some 270 years ago.

According to the *Collector's Guide to Antique Typewriters* (edited by Dan R. Post, Post-Era Books, 1981, Arcadia, CA 91006), a patent was granted in 1713 by Queen Anne of England to Henry Mill, an English engineer, for "an artificial machine for the impressing or transcribing of letters singly or progressively one after another as in writing."

The book also states that the first patent for a writing machine in America was issued to William A. Burt, of Detroit, in 1829. His "Typograph," a box-like device built entirely out of wood, was operated by a lever connected to a circular frame with type characters carved on it. When depressed, the lever would force the type down onto the paper against the platen.

In 1833 France, Xavier Projean invented the "Ktypograph," the first machine of the key lever type. When a lever was pressed, the type was pulled downward against the paper. But the paper didn't move—the type mechanism did!

Giuseppe Ravizza, an Italian lawyer, completed a workable mechanical-writing machine in 1856 that was the closest thing to what was later called a typewriter—and the best device of its kind invented up to that time.

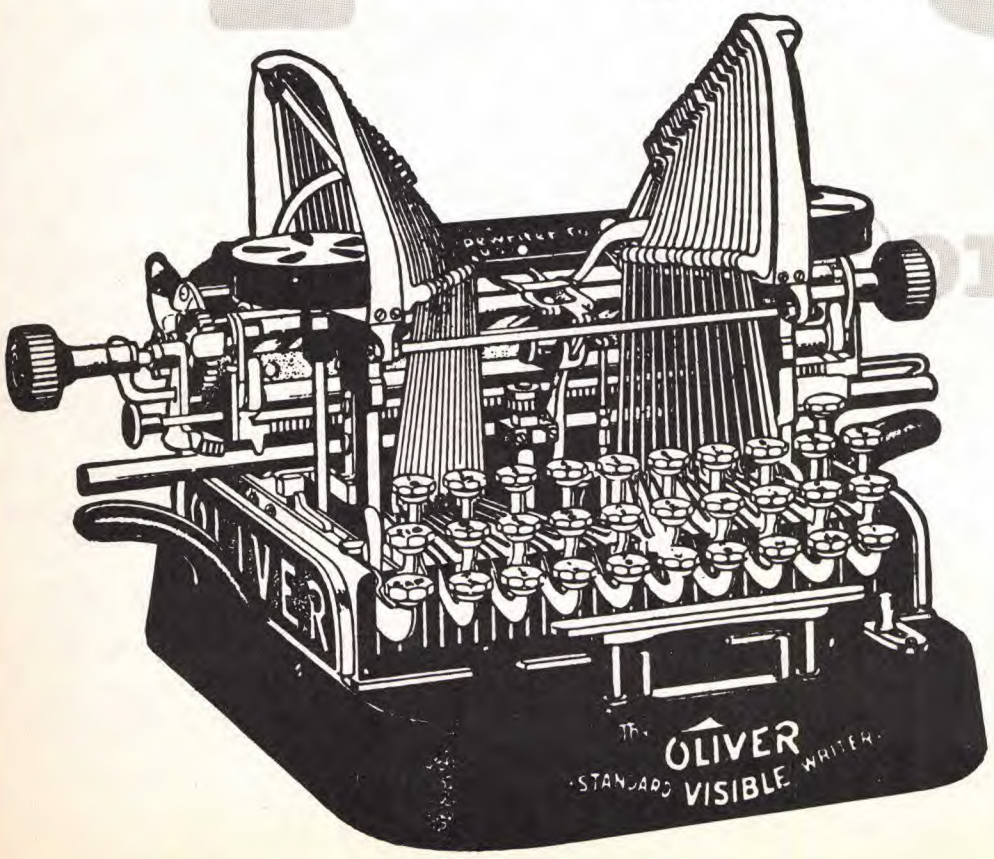
Of course, those few highlights don't begin to convey all of the separate inventions and refinements that were being produced from 1829 to 1856 in industrialized countries all over the world. Nor do they suggest the continual refinement in this field which occurred during the next 50 to 70 years.

In addition to individual inventors working on mechanical writing machines, there were literally hundreds—*hundreds*—of manufacturers trying to capture a lion's share of the emerging and lucrative market for automated communication, each with their own inventions or variations on existing inventions to offer to a communication-hungry world.

The first commercially successful "type-writer" was developed by Christopher Latham Sholes, of Milwaukee, with the assistance of Carlos Glidden and Samuel W. Soule, in 1867—a reference point often used as the birth date of the typewriter industry. The first model of the Sholes, Glidden and Soule machine was patented in 1868, a prototype of the Remington typewriter to come in 1873. This machine was the product of extensive trial and error, to say the least. Production took place in Sholes' machine shop, but it was a slow manufacturing process at that time.

James Densmore, an early investor in Sholes' company, tried to interest the Western Union people in the latest typewriter and asked for $50,000 for the exclusive manufacturing rights. Western Union executives liked the Sholes machine, but one of their employees, Thomas A. Edison, thought he could invent a better writing machine for a lot less money. The company rejected Densmore's offer of exclusivity.

Frontispiece from Oliver Typewriter Co. brochure, circa 1917.



Eventually, George Washington Newton Yost acquired part of Densmore's interest in Sholes' company, and the two men talked Sholes into selling his remaining rights. Densmore and Yost then owned all rights to the 1873 Sholes and Glidden typewriter. They tried to sell machines, but found no buyers. Their fortunes soon changed when they met Philo Remington, president of the Remington factory which was making guns, sewing machines and farm equipment.

Remington had a modern plant in New York with the right kind of manufacturing equipment, and he was looking for something to produce, since things were slow with the Civil War over and the demand for guns down. On March 1, 1873, the three men signed a contract for Remington to produce 1,000 typewriters. Two of Remington's best mechanics were assigned to redesign Sholes' machine and to make it suitable for quantity production.

Since the machine was made by sewing machine people, it looked more like a sewing machine than a typewriter. Nevertheless, the typewriter was finally on a production line. That simple development eventually inspired waves of production by Remington and other manufacturers, which, in turn, lowered prices and facilitated the introduction of automated writing machines into offices throughout the world.

The revolution in writing technology had begun. We're still experiencing dynamic progress in that area and have, in fact, given a name to the most current wave of automated communication: *The Information Age*.

Sholes developed 25 or 30 experimental models over the years without perfecting the invention. His first production model of 1873 typed capital letters only and, in 1878, a lower-case alphabet was added to that machine.

As a side note to this story, it has been said that many authors of that day used Sholes typewriters to present their works, hoping to create a more favorable impression with prospective editors and publishers through their more legible copy. Samuel L. Clemens was reported to be one of the first authors to submit a typed manuscript. According to his autobiography, Clemens wrote *Tom Sawyer* under his pen name of Mark Twain, in 1876 on his Sholes typewriter (the 1873 model). Some historians dispute this and say Twain's first typed manuscript was his *Life on the Mississippi*, which was published

No. 8 Blickensdorfer, 1905. Part of a family of small portable typewriters known as "Blicks."

in 1883. Regardless of the confusion, a copy of Twain's first typewritten letter, dated December 9, 1874, and his Sholes typewriter are included in the Smithsonian Institution's collection in Washington, D.C.

Who knew back in 1713, when Queen Anne authorized Henry Mill to produce a machine for impressing or transcribing letters "as in writing," that one day we would sit in front of electronic boxes and full-color screens to write, rewrite, edit, print, save, retrieve and even dispatch cross-town, cross-country or cross-continent more easily than preparing a meal.

Or that we could handwrite a note to a friend, associate or acquaintance on a tablet or chalkboard in one city, and transmit it exactly, in our own handwriting, to another city or country without leaving the room!

Perhaps in a time and a place not so far off, we will merely sit in a chair specially equipped with sensors to pick up brain waves and project them on a screen for editing, printing and dispatching—without bothering to key the copy.

Now if only someone could develop a computer to think for us. They did? *Artificial intelligence*? Yeah, but will it feed the dog, water the plants and kiss the kids?

Note:
Special thanks to Linda and Bob Hart of Miami, Florida, for their help in researching the history of typewriters. Eclectic collectors, they have an extensive collection of antique typewriters.

HEADLINE: ITC AMERICAN TYPEWRITER MEDIUM, BOLD SUBHEAD: BOLD WITH BOLD ITALIC BYLINE/CAPTIONS: MEDIUM ITALIC
TEXT: ITC FRANKLIN GOTHIC DEMI WITH DEMI ITALIC, ITC AMERICAN TYPEWRITER MEDIUM WITH MEDIUM ITALIC INITIAL CAPS/TYPE
ILLUSTRATIONS: ITC AMERICAN TYPEWRITER BOLD

What's New from ITC

ITC Quay

New and original sans serif type designs are a rare occurrence. This is because, in many ways, they are the most demanding of the type designer's skill. Successful new additions to the sans serif category of type must not only be beautiful, they must also be distinctive; and ultimately, they must have high utilitarian value.

ITC Quay Sans is an excellent example of a type designer meeting all these demands. It is original: there is no other sans quite like it. It is beautiful: blending subtle shapes and proportions. And it is utilitarian: exhaustive tests have proven that it is not only at home in both text and display sizes, it is also applicable to a wide range of typographic needs.

ITC Quay Sans is not a geometric design relying on strict adherence to mechanical shapes to define each character. It is more of a humanistic face – in the tradition of the great British Grotesques – which only makes sense when you consider that its creator, David Quay, is an exceptionally talented British type designer and lettering artist. Mr. Quay chose to base his work on traditional Grotesque proportions, with the addition of just a slight increase in the x-height dimension. In the interest of simplicity, stroke weights have been kept optically even, although the design does benefit from a subtle flaring of the vertical terminals. This flaring relieves the visual monotony that can be caused by strict monoweight strokes and provides a firm baseline for reading ease. Another benefit added by Mr. Quay is the relatively sharp drop to the shoulders of the 'm', 'n', 'h', and similar characters. This trait not only adds distinction to the design, it also provides for increased levels of character legibility. In the interest of space economy, both lower case and caps have been slightly condensed. Counters, however, have been kept generous to ensure minimal loss in legibility and readability at small point sizes.

Mr. Quay spent untold hours refining and fine-tuning this type family. The effort was supported and, in part, made possible through the powerful and exceptionally versatile Ikarus software of URW in Hamburg, Germany. Thus, traditional design talent, of extraordinary proportions, and state-of-the-art computer technology have joined in the creation of a rare typographic tool: a new, original, and ultimately useful, sans serif design.

ITC

ITC Quay Sans is available in Book, Medium and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to our subscribers on or after May 22, 1990, depending on each manufacturer's release schedule.

ay sans™

About the Designer

David Quay studied graphic design at the Ravensbourne College of Art & Design. After graduation he worked in various London studios as a packaging and graphic designer. He turned to freelance design in 1975, and specialized in lettering, logotype and graphic design.

In 1987 Mr. Quay founded David Quay Design, a graphic design studio with particular talents in incorporating lettering and letterform design in award-winning graphic communication. "I found that for me, a beautiful piece of lettering on its own was not enough; it needs to work in context with other graphic elements in order to express itself more fully. The total graphic image is the message, not just the lettering alone."

In addition to ITC, Letraset in England and H. Berthold AG in Germany offer his typefaces in their type libraries. Mr. Quay is also Chairman of Letter Exchange, and is the British representative for the Type Directors Club of New York. He is also a member of the Society of Scribes and Illuminators.

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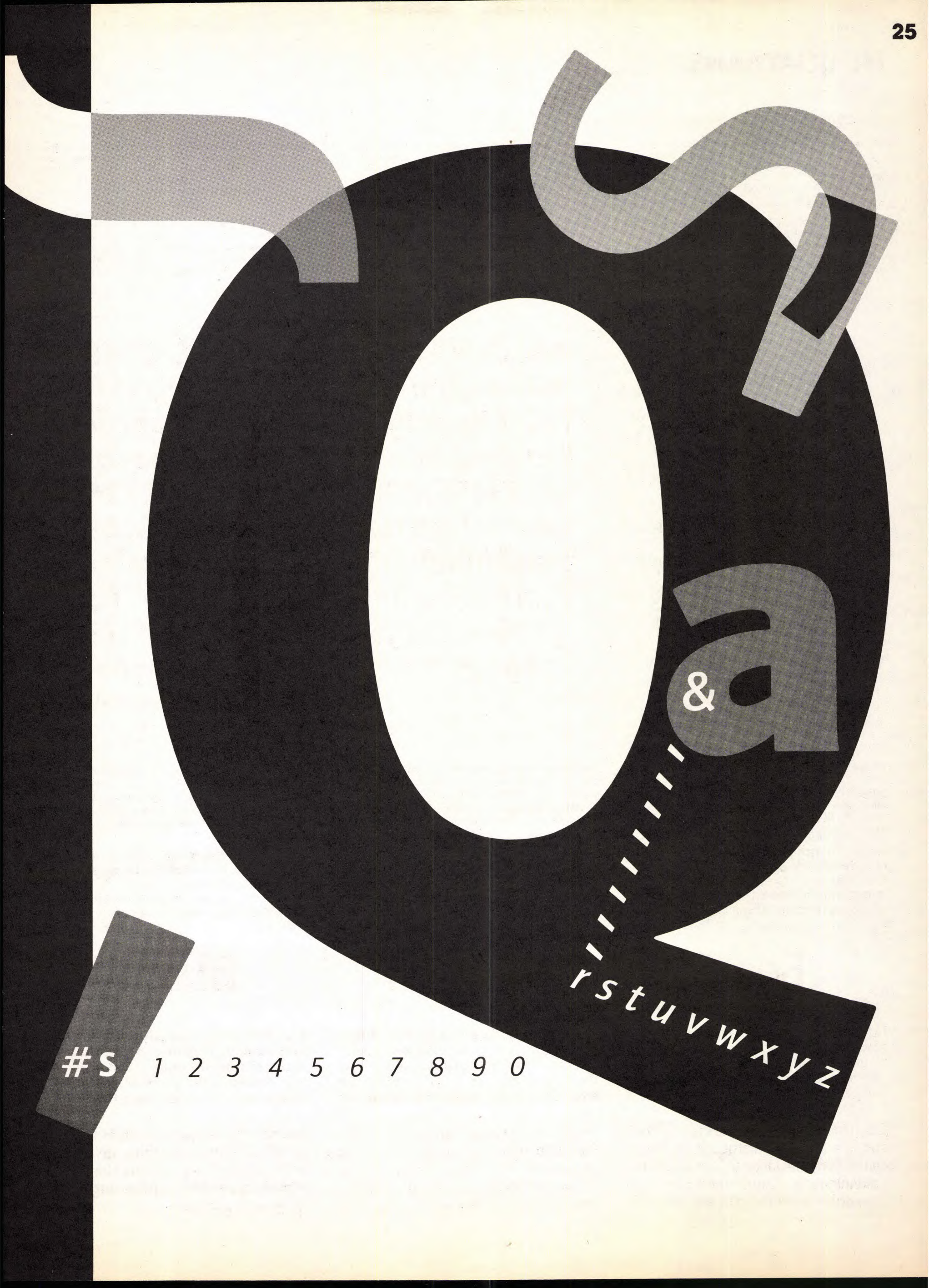
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ITC QUAY SANS™

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BLOTTERS

They were once a necessity in every home, school and office, but you never had to buy one.

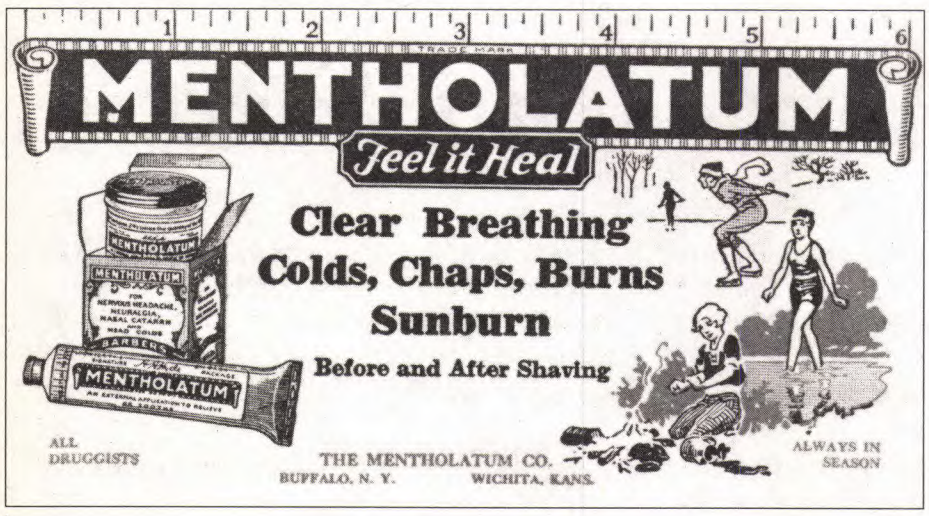
1. *The six-inch ruler added to this blotter was designed to extend its usefulness and advertising life.*
2. *Blotters frequently carried direct, hard sell promotional copy.*
3. *Complimentary blotters with useful information or curious data were intended to be keepsakes which would also keep the company name "alive."*
4. *For small entrepreneurs, blotters became an inexpensive, easy, do-it-yourself form of advertising.*
5. *The ambitious die-cut design of this blotter both dramatized and reinforced the name of the product.*
6. *Blotters were as popular an advertising medium with giant national advertisers as with small entrepreneurs.*
7. *Prosperous up-to-the-minute storefront on this blotter was a typical subliminal form of institutional advertising.*

In the days before felt-tipped pens, ballpoint pens, cartridge pens and fountain pens, people wrote with steel nibs stuck into wooden holders and dipped into inkwells. As those of us who go that far back can recall, there were problems writing that way. You might dip the pen too deep into the ink and mess up the holder and your fingers. You might dip too shallow and not pick up enough ink to see you through a word. And often, you loaded the pen with too much ink, or pulled it out of the inkwell too precipitously, causing a torrent of ink blots to rain down on your paper. But the universal problem, no matter how neat or experienced you were, was that the ink took a long time to dry, and you were always in danger of smudging your work.

To the rescue came the blotter.

Blotting paper is actually an aborted stage of writing paper. It has not gone through the sizing and finishing processes which provide the smooth writing surface. But in this underdeveloped form it is endowed with capillary action which makes it ideal for soaking up excess fluid. In the days of nibs, and even fountain pens, blotters were a godsend, for they dried the ink as we wrote. They were on every schoolchild's list of school supplies, and a necessity in every home and office. Yet you never had to shell out a cent for one. You could acquire a lifetime supply FREE, because thousands of businesses were using them as advertising giveaways.

As an advertising medium, blotters came into vogue following the lead of trade cards. In the late 19th century, before magazines and newspapers became the main carriers of visual advertising, retailers and wholesalers advertised themselves and their wares on printed



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cards. The cards carried the firm's name, a trademark or logo, sometimes a picture of the firm's building or product, and a message about the organization's character. The cards were used as salesmen's calling cards, as receipts, for recording estimates...much as business cards are used today. The same graphic elements were later transferred to posters, postcards and even blotters, which were often provided with one smooth surface to receive the advertising imprint.

3

Although these advertising blotters were common household and office items in the late 19th and early 20th centuries, the introduction of the dry-writing ballpoint pen in the late 1940s sent them into oblivion. And the scarcity is precisely what makes them so appealing to collectors.

4

You might expect that advertising blotters would be sought out primarily by collectors of advertising ephemera. But Mr. Vince McGraw of Minneapolis, Minnesota, has become a collector through another route. In 1965 he started collecting inkwells. He made his first purchase at an auction, and forever after was hooked. He has haunted flea markets, garage sales, auctions and antique shops. In addition, he devoted himself to research and to communicating with other collectors throughout the world, sharing information, anecdotes and prices. He even co-authored a book on the subject. Finally, because collectors need to keep in touch with new developments and with each other, The Society of Inkwell Collectors was formed in 1981, with Vince McGraw as its president.

5

Recently the society reviewed its objectives and decided to broaden its scope to include the whole field of writing implements and accessories—paper knives, quill cutters, nibs, pens and the once-ubiquitous blotters. Their ultimate goal is to encourage the study and conservation of such items.

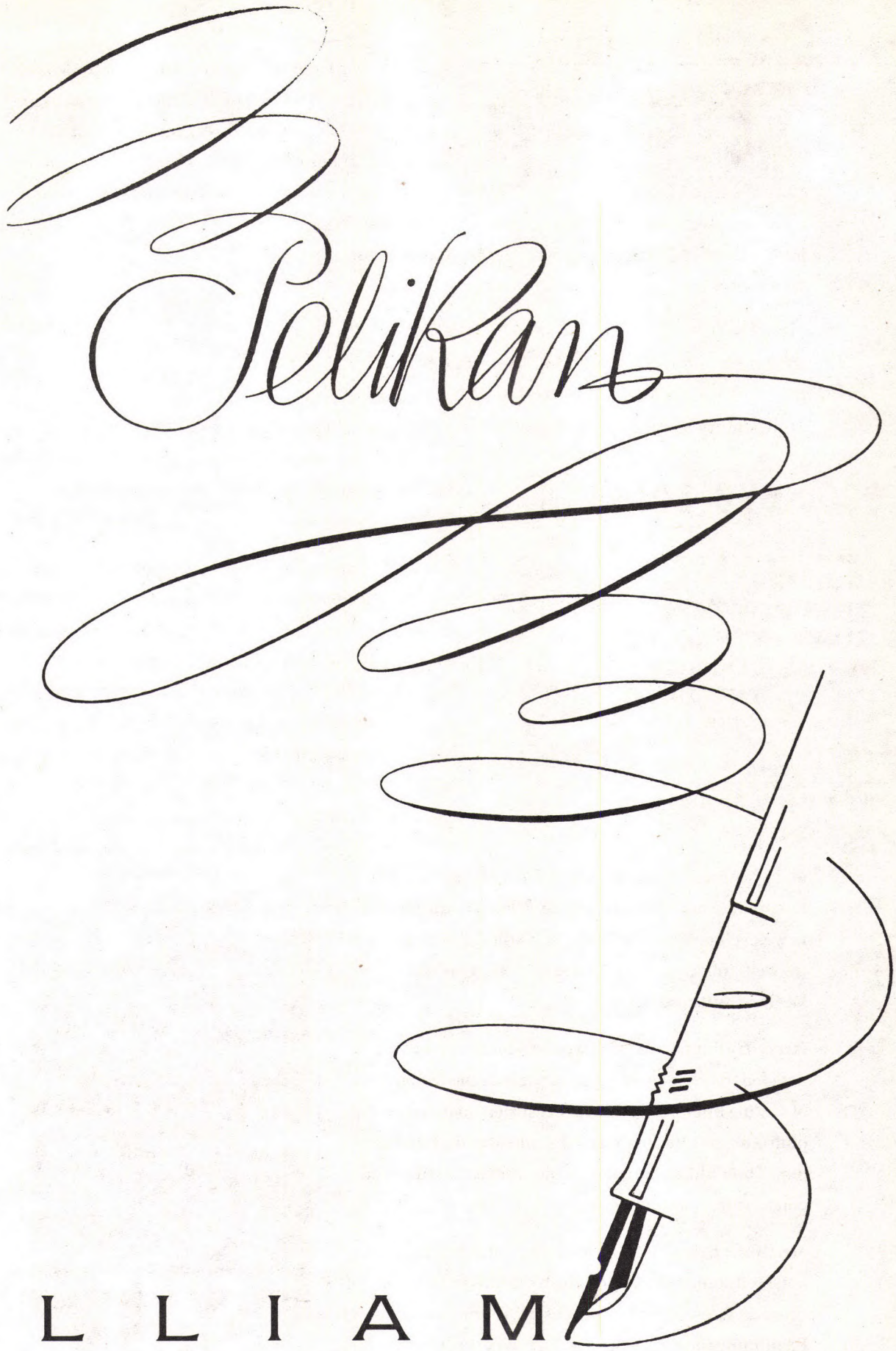
Mr. McGraw, a twice-bitten collector, has already amassed some 500 advertising blotters from a variety of sources. A few choice examples are reproduced here. Examining them is not unlike participating in an archaeological dig. They have a good deal to tell us about an era: the technology, civil and political concerns, fashions, prices, social and cultural interests, morals and manners. Even though people under fifty have probably never held a blotter like these in their hands, and though even oldtime paper salesmen chuckle at the mention of the word "blotters," they are not exactly extinct. Blotters are still used in one form or another by watercolor artists, calligraphers, printmakers, in bars as coasters, in hotels as disposable bath mats, and on office desks—although more soak up coffee spills, these days, than ink.

6

What's more, with fountain pens making a fashionable comeback, we may see the return of the hand blotter as we once knew it. As for Mr. Vince McGraw, he's never been without one. Even ballpoint pens can do some dirty work, he informed us, if you write left-handed—which he does. *M.M.*

7

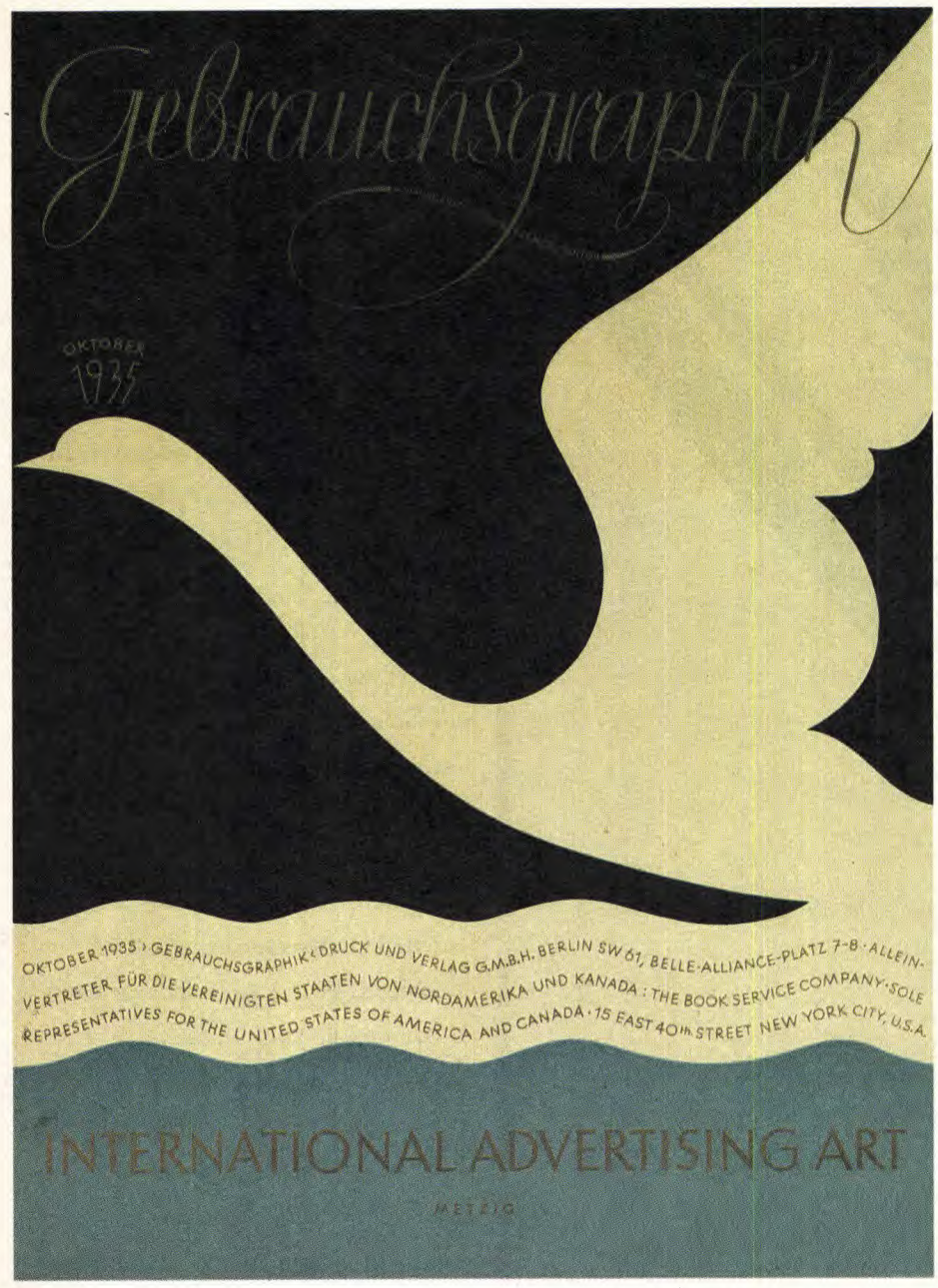
HEADLINE: ITC CENTURY BOLD CONDENSED SUBHEAD: ITC NEW BASKERVILLE BOLD ITALIC TEXT: ITC CASLON NO. 224 BOOK, BLACK ITALIC INITIAL CAP: BOOK BYLINE: BOOK ITALIC
CAPTIONS: ITC NEW BASKERVILLE ITALIC



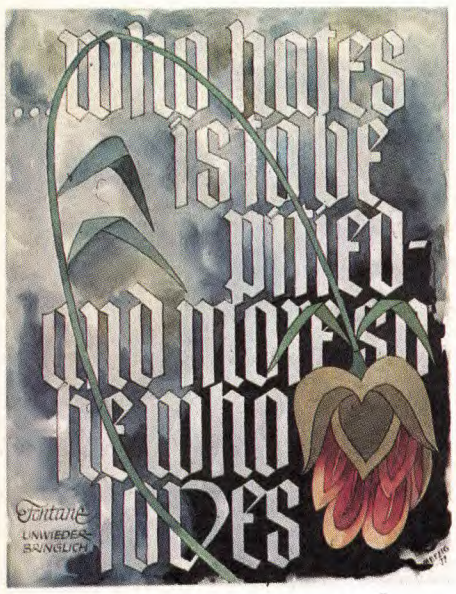
Who was

WILLIAM METZIG

...and why should we remember him?



Magazine cover for international graphic arts magazine.



Proverb lettered by William Metzig for his own pleasure.

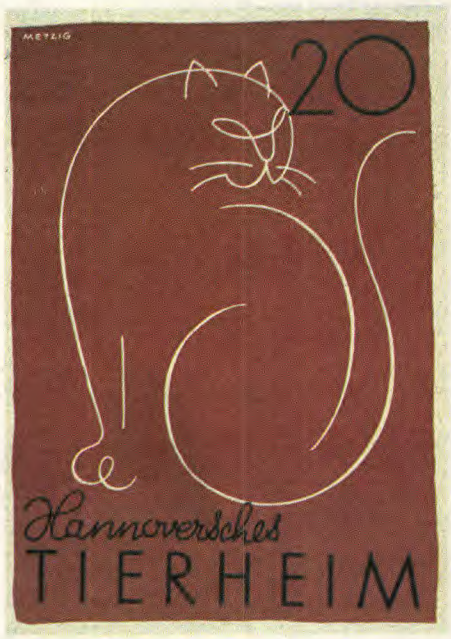
In the spring of 1989, we received a letter from a reader informing us that William Metzig, a graphic designer and letterer, had died. To be perfectly honest, the news alone did not send shock waves through our offices. Metzig after all was ninety-six at the time of his death. Besides, only the most senior members of our staff had heard of him. But along with this letter from Lili Wronker, a calligrapher, former student and longtime friend of his, came samples and slides of his work that made us sit up and shake our heads in wonder and gratitude.

The work speaks of another era. There is such a sublime, aristocratic flavor to the page designs, lettering, calligraphy and illustrations, it didn't surprise us to hear that the man always worked in a dignified, long white smock—like a jeweler or a surgeon. And yet the work spans an ugly, chaotic period in our century—the 1930s through the '70s—years marked by depression, brutality, wars, uprisings, repression and fear. Was Metzig untouched by the harshness of the 40 years in which he produced his enormous body of work? On the contrary, he was repelled by it. But he kept his head and vision above the evil that surrounded him, and tried to live by Goethe's invocation that humans should be noble, helpful and good. It showed in his deeds as well as his words.

Who He Was

William Metzig was born in Hanover, Germany, in 1893. His father was a typesetter, and though William wanted to be a fine artist, his practical-minded mother apprenticed him to a lithographer when he was merely 14. As it turned out, mothers aren't always wrong. In the depressed economy of Germany after World War I, in which he served in a map unit, William was fortunate to be able to find work as a commercial artist.

In the 1920s, he was experienced enough to open his own studio and, through the next decade, specialized in designing trademarks, logos, posters and letterheads, and became an expert in heraldic history and design. His



Cover of a brochure for an animal home in Hanover, Germany.

Catalog cover.

Early cover for **Print Magazine.**

Poster.

reputation was soon firmly established in Germany and he succeeded in attracting a number of distinguished clients, among them the world-renowned Pelikan Ink Company.

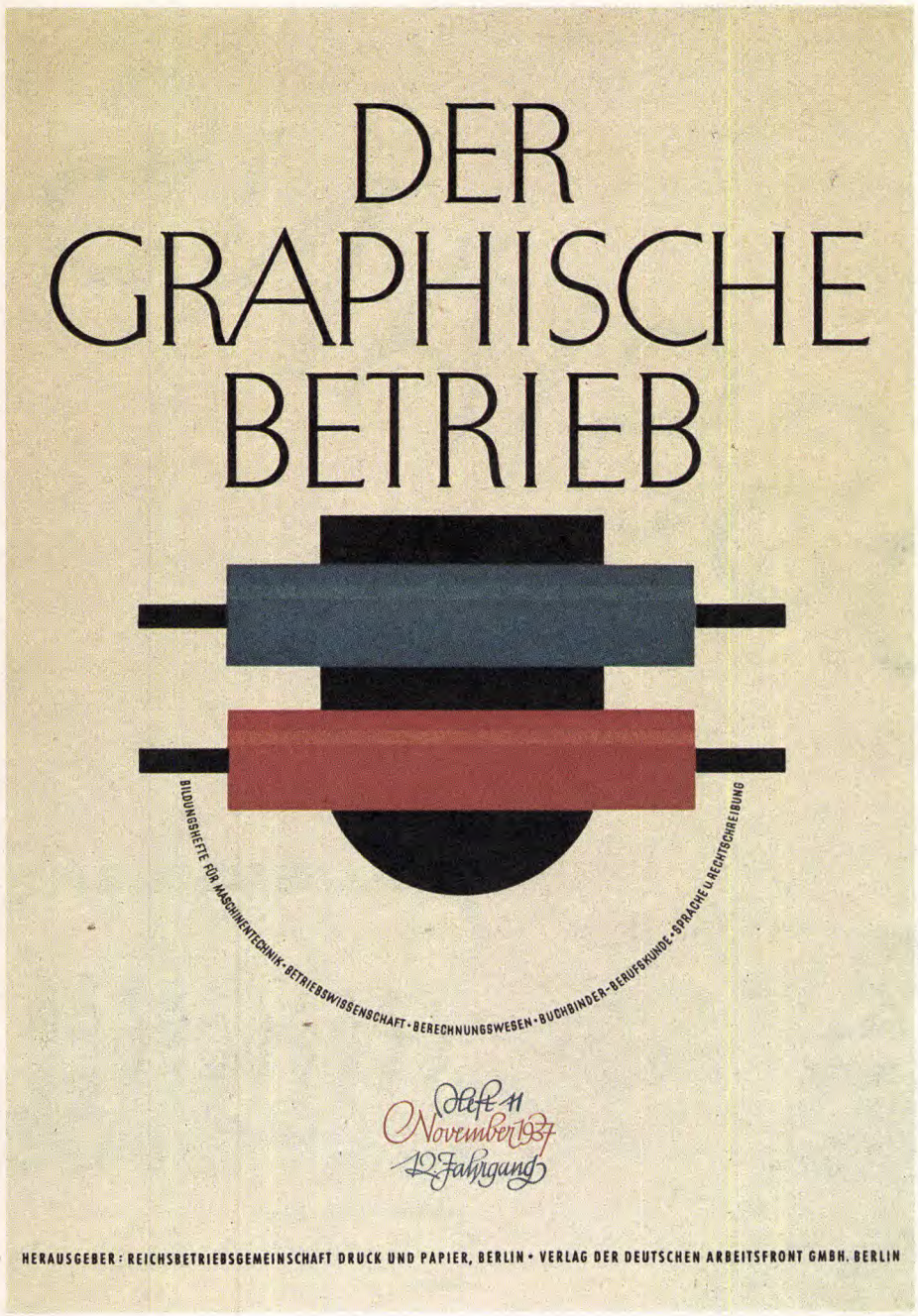
The lettering, calligraphy and drawing of that era, which strikes us as elegant but old fashioned today, was decidedly avant-garde then. Metzig was seriously immersed in modern art. He counted Kurt Schwitters and Paul Klee among his acquaintances. He knew Ruldoph Koch and his circle personally. And although he had no formal education, Metzig was passionate about modern literature as well as old. All those influences carried over into his graphics.

His broad experience and intellect also put him in harmony with the political intelligentsia of Germany. He had been an active Social Democrat all his life and totally opposed the rise of Nazism. Though he was a Christian and unthreatened by Hitler's racist dogma, he could not continue to live and work in his benighted homeland. In 1939, when he obtained permission to visit New York to attend an exhibition of his work, he defected to the United States and remained there for the rest of his life. Fortunately, he was also able to extricate his family. But his home, his business, his career in Germany were lost to him forever.

In New York he freelanced for major corporations, continuing his elegant ways in advertising and corporate identity graphics. He also became affiliated with *P.M.* (Production Management) *Magazine* later known as *Art Director & Studio News.* In the mid-'50s, when the corporate commissions started to wane, he turned to designing greeting cards and book jackets. In 1957, he created a course of study and a text entitled, "Art, Lettering and Design," for the International Correspondence School in Scranton, Pennsylvania. The book also found its way to Canada and graphic design students there.

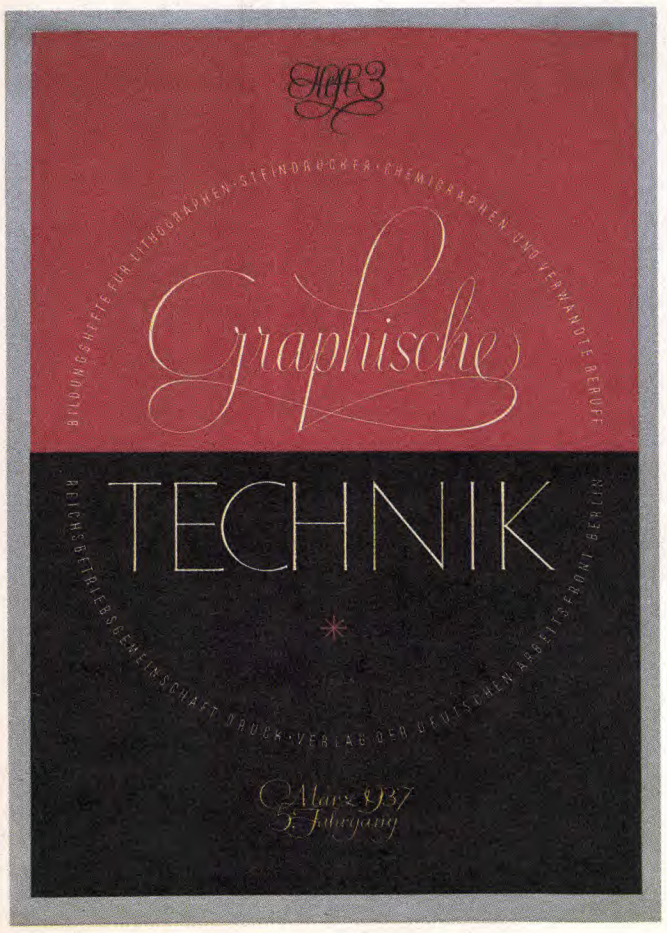
Why We Should Remember Him

Metzig's noble spirit was not locked up in his work exclusively. It overflowed

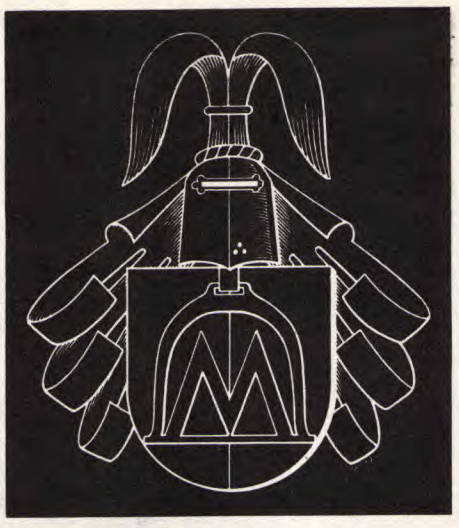


Printing trade magazine cover.

Cover of publishing trade magazine.



into his human relationships. Lili Wronker, also an émigré from Nazism, received the benefit of free private calligraphy lessons from him. According to her, he was unstinting with his time and guidance, especially where young people were concerned. In a program funded by the International Paper Company, he taught probationers basic design skills. Under his tutelage and encouragement, two of the students became design professionals.

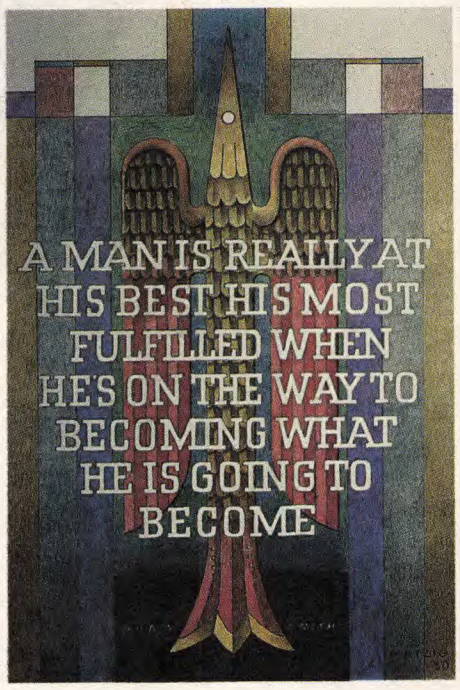


A sample of Metzig's heraldry designs.

In his later years, Metzig was finally able to devote himself more and more to his painting. He also took pleasure in producing pages of proverbs and quotations in calligraphy, lettering and illustration. The words he chose to render speak more about the man's character than a thousand pages of a diary.

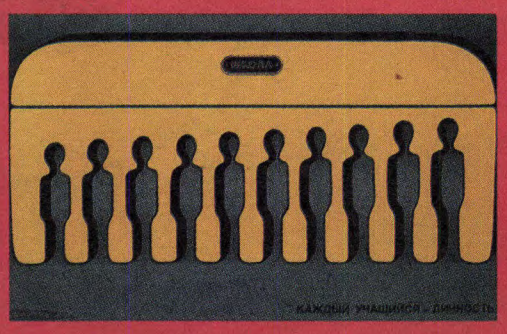
Today in Germany, Metzig is a heroic figure in graphic circles. He is remembered from feature stories in *Graphis* and *Gebrauchsgrafik,* and his posters are reprinted and sold as nostalgia. We are reproducing some of his work here, not out of sentimentality, but because they're beautiful, for one thing. For another, in a time when we have become so awe-stricken with the triumphs of technology, it's good to be reminded of what the human hand can do. *Marion Muller*

N.B. Lili Wronker and Mr. Metzig's daughter are searching for a home for Metzig's collected works. They would like to donate them to an institution that can provide proper care as well as exhibition space. Interested organizations or individuals should contact: Lili Wronker, 144-44 Village Road, Jamaica, NY 11435.



Proverbs lettered by William Metzig for his own pleasure.

THE RUSSIANS



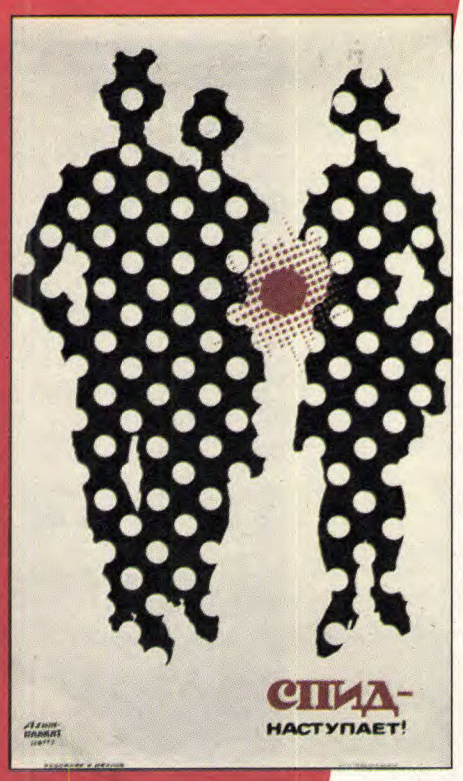
M. Mkrtchyan,* Every Student – An Individual, *1988. Plays on a saying in the Soviet Union: "You can't comb everyone's hair the same." This is a plea to look at the individual needs of the students.

One hundred contemporary Russian posters never before seen outside the USSR are touring the United States. What do they have to tell us?

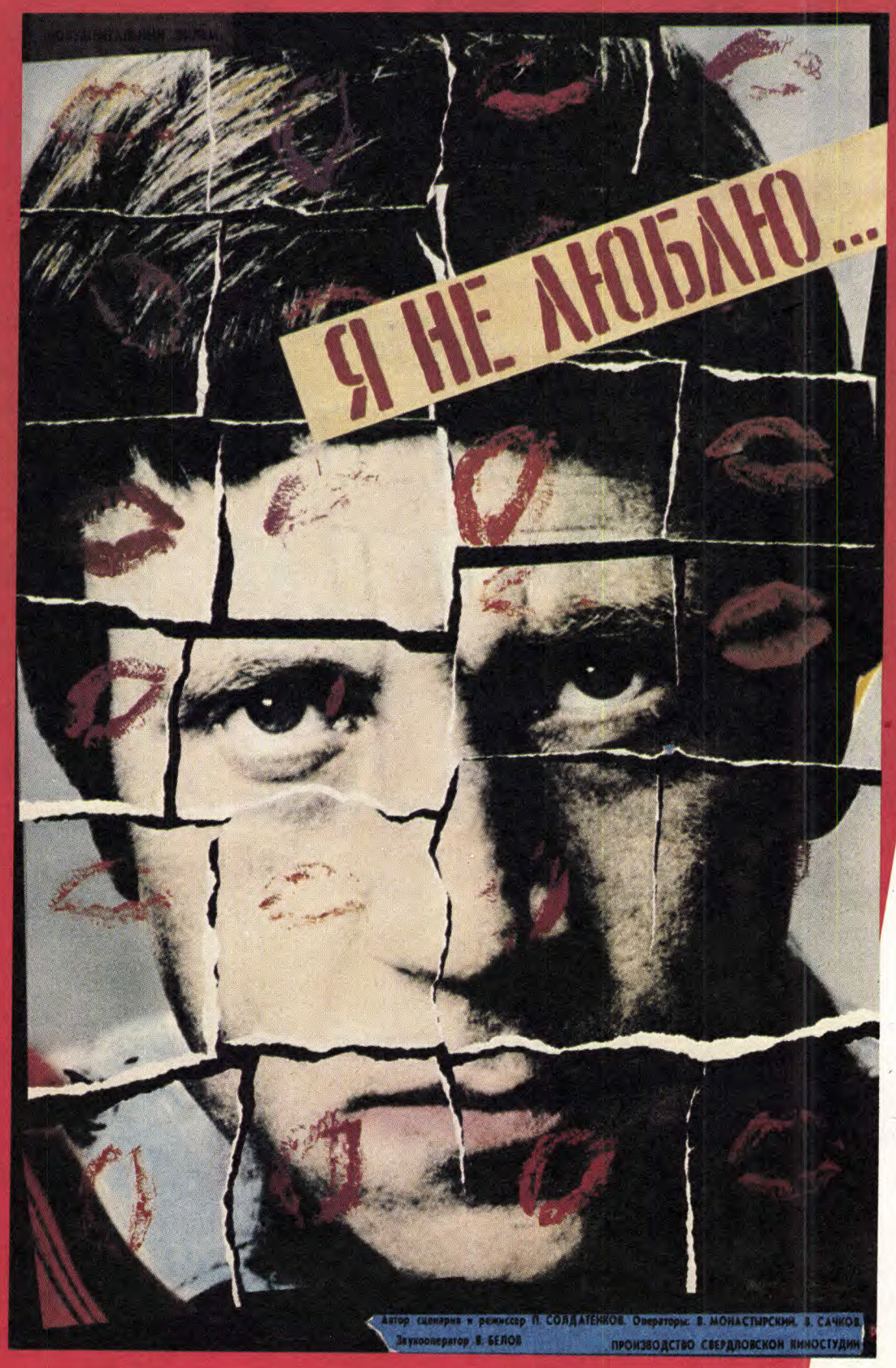
▶

Y. Bokser. Documentary film* I Don't Love, *1989.

ARE HERE!



K. Ivanov, AIDS Attacks, *1989.*



If you really want to know what's going on in a country, the quickest, most reliable way to find out is to roam the streets or drive the roads and study their billboards and posters. You'll learn more about the place, the people and the government – and faster – than through any other means of communication. You'll find out what they eat, what they wear, the movies they see, what brings them joy, what brings them grief, and what their government wants them to think and do and care about.

The poster is the oldest propaganda tool in history – a relative, only once-removed from early Egyptian wall paintings and Greek and Roman tablets, on which public announcements were inscribed. It's been used for centuries by merchants to sell goods and services, and by governments to sell ideas. Compared with other forms of propaganda, it is not only fast, it is extremely precise. You don't have to read between the lines; there aren't many. Pictures deliver the message; only a few choice words are needed to help it along. And if the designer does the job well, the message is grasped with only a passing glance, because that's how most people view posters.

Recently, the American Institute of Graphic Arts (AIGA) arranged to borrow 100 contemporary posters from the USSR for exhibition in the United States. These posters have never been seen outside Russia's borders, and right now they're here, scheduled to be exhibited in a number of cities in the United States.

What Will We Learn from Them?

What will these posters reveal, if anything, about life in a country we've been in the dark about for so long? Over the years we've accumulated our own concepts...and misconceptions. Even with the recent proclamation of *glasnost*, do we really know anything about the day-in, day-out concerns of the Russian people? From just the few posters reproduced in these pages, we see that, like us, they're also concerned about peace, about AIDS, about corruption, about their children's education.

The 100 posters are not only a prime source of information, they are also a clue to changes in esthetic freedom permited Soviet artists. Early in the century Russian artists were the front runners in the avant-garde movements. Kandinsky, Malevich, El Lissitsky – all dared to show us new ways of thinking about making art. They even dared to create art that had no meaning at all. Came the revolution, such trifling and self-indulgence was deplored. Art, the Soviet rulers declared, had better be about something. Preferably about social conditions. Better still, about the utopian society the Soviet system would bring if everyone behaved as told. Posters were devoted to political and moral lessons. The art was realistic, and artists expressed approved ideas, not themselves.

Many things have changed in recent months. The government has leaned back and relaxed its hold on artists' minds, pens and brushes. Soviet posters are reflecting encouraging changes in Soviet politics and philosophy. It is obvious, from the posters in the exhibition, that Soviet artists are speaking out in voices of their own. They are moving away from the social realism of earlier decades toward freer, more innovative design ideas and vivid

▲ *L. Levshunova,* **Family! Let there be happiness in it!,** *date unknown. Text also states: "And let work, the raising of children, love and peace in your home contribute to it (the family)."*

▶ *N. Yermolova,* **Yugoslavian film, It's Not Easy With Men,** *1987.*

O. Savostiuk, 1937, 1988. Calls to mind the black period under Stalin when people were sent to Siberia and killed. The shovel with the barbed wire handle represents the burial of these people and the camps in which they were imprisoned. The red is symbolic of the blood shed on the land.

colors. It's clear they have seen Western graphics and have been encouraged by visiting graphic artists from all over the world. The effects of the cultural exchanges are refreshing to see.

Rest assured that all the posters in the exhibit will bear English interpretations. But if anything is lost in the translation, Mr. Oleg Savostiuk, Secretary of the Union of Soviet Artists, will be there to clarify. He will deliver lectures, answer questions and add an extra dimension to the exhibit.

The AIGA has done us all a service in undertaking this project which involved raising money for the grand tour as well as organizing the exhibition from scratch. The exhibit opened in San Diego in October 1989. For the dates the posters can be seen in your area, call your local AIGA office or the San Diego chapter. (619)232-2888.

Marion Muller

Marion Muller

A. Gel'finboym. Documentary film,* A Choir of One Person, *1988.

I. Maystrovskiy. Promotes film by Andrei Tarkovsky,* Sacrifice, *1988.

HEADLINE: ITC MACHINE BOLD, ITC AVANT GARDE GOTHIC BOLD, BOOK CONDENSED SUBHEAD: ITC AVANT GARDE GOTHIC BOLD TEXT: ITC STONE INFORMAL BOLD CAPTIONS: BOLD WITH BOLD ITALIC BYLINE: BOLD ITALIC

An Alphabet for Art's Sake Only

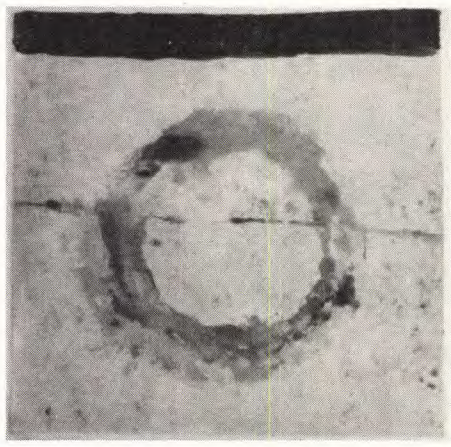
Five years ago, when he turned 67—an age when most people are retiring from their lifetime careers and committing themselves to morning golf and afternoon naps—Alexander Gottlieb started a second career.

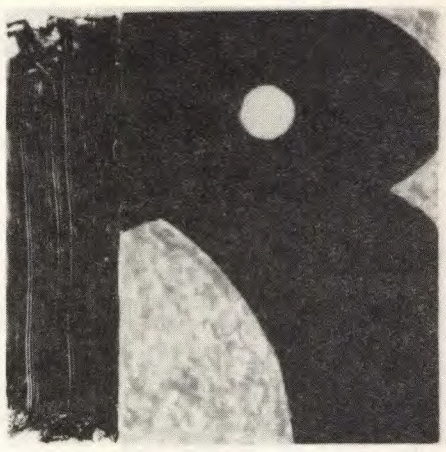
In his "first life," Gottlieb was a specialist in product illustration. He drew and painted merchandise for reproduction in catalogs, posters, billboards and other such advertising media. No camera could match the clarity and details Gottlieb provided in his renderings of tires, fountain pens, liquor and perfume bottles, airplanes and food. He won awards. His work was included regularly among the "Best Billboard Art of the Year." He made a name for himself in the field.

During the same period, he gradually broadened his scope and his skills to include photo retouching, layout, lettering, type specification and mechanical

paste-up. He became, in short, a one-man art studio. But Gottlieb had still another itch yearning to be scratched. He longed to express himself as a fine artist, and in the past few years, as he freed himself of commercial commitments, he started exploring ways to satisfy that urge through various forms of printmaking.

Like every artist facing a blank canvas, paper or copper plate, Gottlieb had to find "something to say." Out of habit, his early works—intaglio prints—were realistic. But they didn't satisfy. Then he discovered monoprints. Here he finds double pleasure. First there is the joy of painting freely and expressively in oils on smooth sheets of plastic. Then there is the extra surprise that comes when you pull a print from your painting and see the work in reverse. But Gottlieb's moment of truth arrived when he lit upon his personal point of reference—letterforms.





Forty-five years of designing advertising graphics did not leave him untouched. Either consciously or unconsciously, he returned to the alphabet as a subject for his explorations.

The 26 letters occupied Gottlieb's thoughts and studio hours for over a year. Using a 20″ × 20″ format, he made each letter a jumping-off point for an abstract painting. He started with the classic Roman letterforms and pushed them through distortions, exaggerations and variations. Some he placed in the frontal plane. Some exist in negative space. Some float quietly in confined shapes, while others assert themselves almost beyond the bounds of the page.

Don't look for an articulated alphabet here. No two letters could sit side-by-side and spell out a word or serve any other useful purpose. But hung on the walls of a gallery, they reverberate through the room. Gottlieb's vibrant color, his brush strokes, scumbles and drips are a match for the most liberated abstract expressionists. Each painting is a universe unto itself, and nobody minds if one stunning print elbows another off the wall for attention.

Besides the alphabet, Gottlieb has some 400 other prints which he has shown in galleries and group shows in his home state, New Jersey, as well as in national juried and invitational print shows. He is also represented by the Raindrop Gallery, Seattle, Washington; Marcello Gallery, St. Maarten, Netherlands Antilles; and Interiors by David, Cliffside Park, New Jersey.

In only five years, and at age 72, Gottlieb has attained maturity and success in his second career, and still finds time to design a logo or two when a client calls. His story should say something to anyone out there who's worried about retirement. *M.M.*

HEADLINE: ITC GALLIARD BOLD ITALIC TEXT: ITC CENTURY BOOK, BOLD ITALIC BYLINE: BOOK ITALIC

1

2

What the Japanese Know About Space

Japanese designers like Shin Matsunaga never had to be taught that "less is more."

Japan, as we all know, is a tight little island – about the size of California, but with five times the number of people per square mile. In urban centers, rooftops overlap each other. Every arable hill and mountain is terraced for growing food. People jam the shopping streets; passengers are compacted into subways. Through grim necessity, the Japanese have cultivated the art of making maximum use of minimum space.

Nowhere is it more evident than in the work of designers like Shin Matsunaga. He was born in 1940 in Tokyo and grew up in a postwar Japan bristling with purpose and energy. In 1964 he graduated from the Tokyo National University of Fine Arts, where he specialized in Visual Design. After a few years in the advertising division of Shiseido Company, he opened his own design studio, Shin Matsunaga Design, Inc., and the prizes and awards have been accumulating at a steady pace.

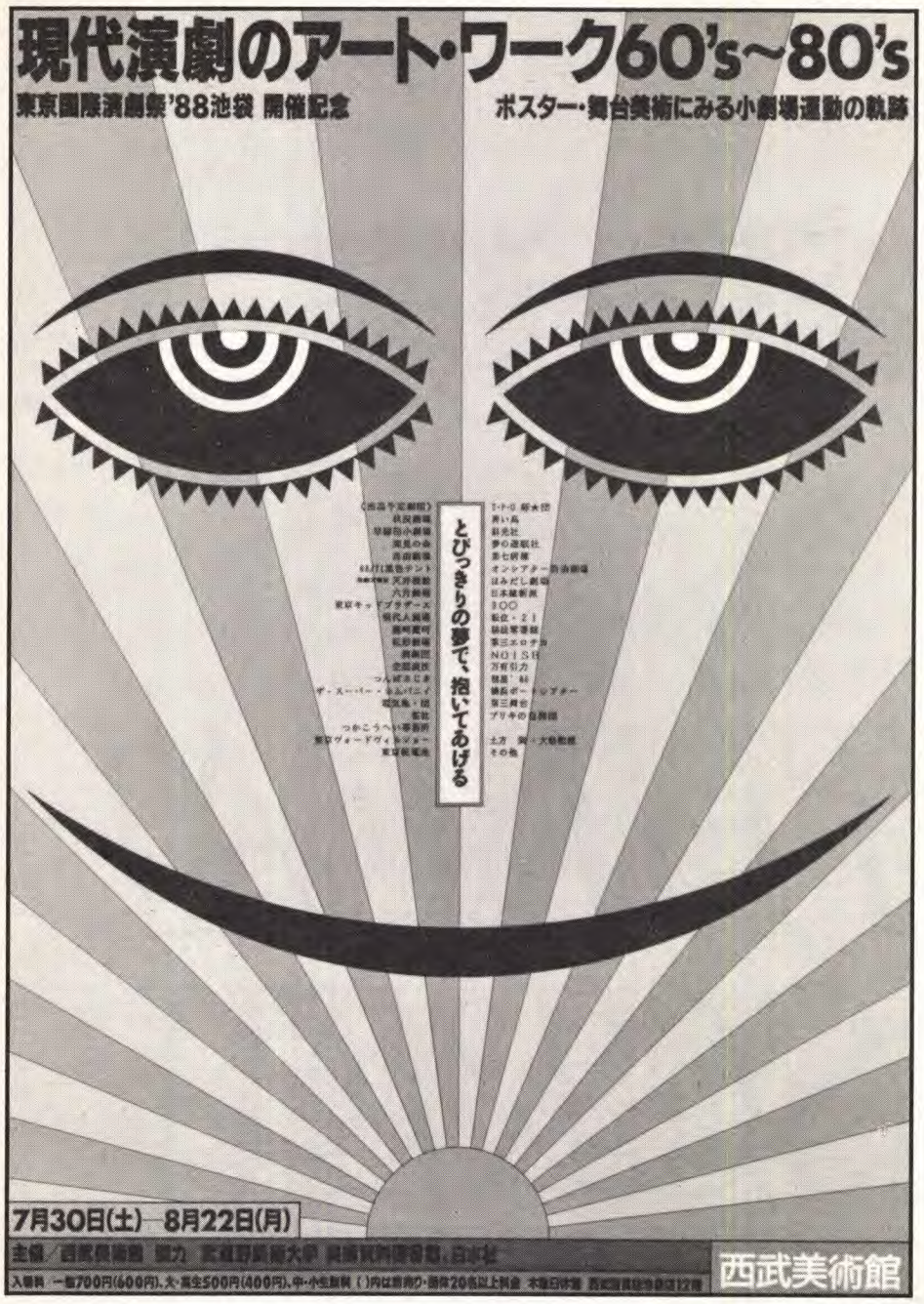
It is generally accepted that Japan has gone gung ho for U.S. culture – the casual clothes, the fast food, the rock music, and the advertising style. To give credit where credit is due, they may have learned a few new techniques in marketing and promotion. But when it comes to design, there is plenty of evidence that the influence has flowed the other way – from East to West. Japanese design sensibility comes from Japanese genes, not U.S. jeans. People who settle for a flag with a single unadorned red circle as their national emblem . . . who make a flower arrangement with one perfect bud . . . a delightful garden out of a sackful of pebbles and two shrubs, do not have to be taught by anyone else how to use space effectively, that there is strength in restraint, and that "less is more."

Matsunaga, of course, owes something to the Japanese woodcut artists, calligraphers and commercial designers who preceded him. But his style is his own. It is honest, clear and unpretentious – because he is. As he explains: "We are often caught up in a dizzying maelstrom of

3

HEADLINE: ITC PANACHE BLACK SUBHEAD: BLACK ITALIC TEXT: BOOK, BLACK BYLINE: BOOK ITALIC CAPTIONS: BLACK

4



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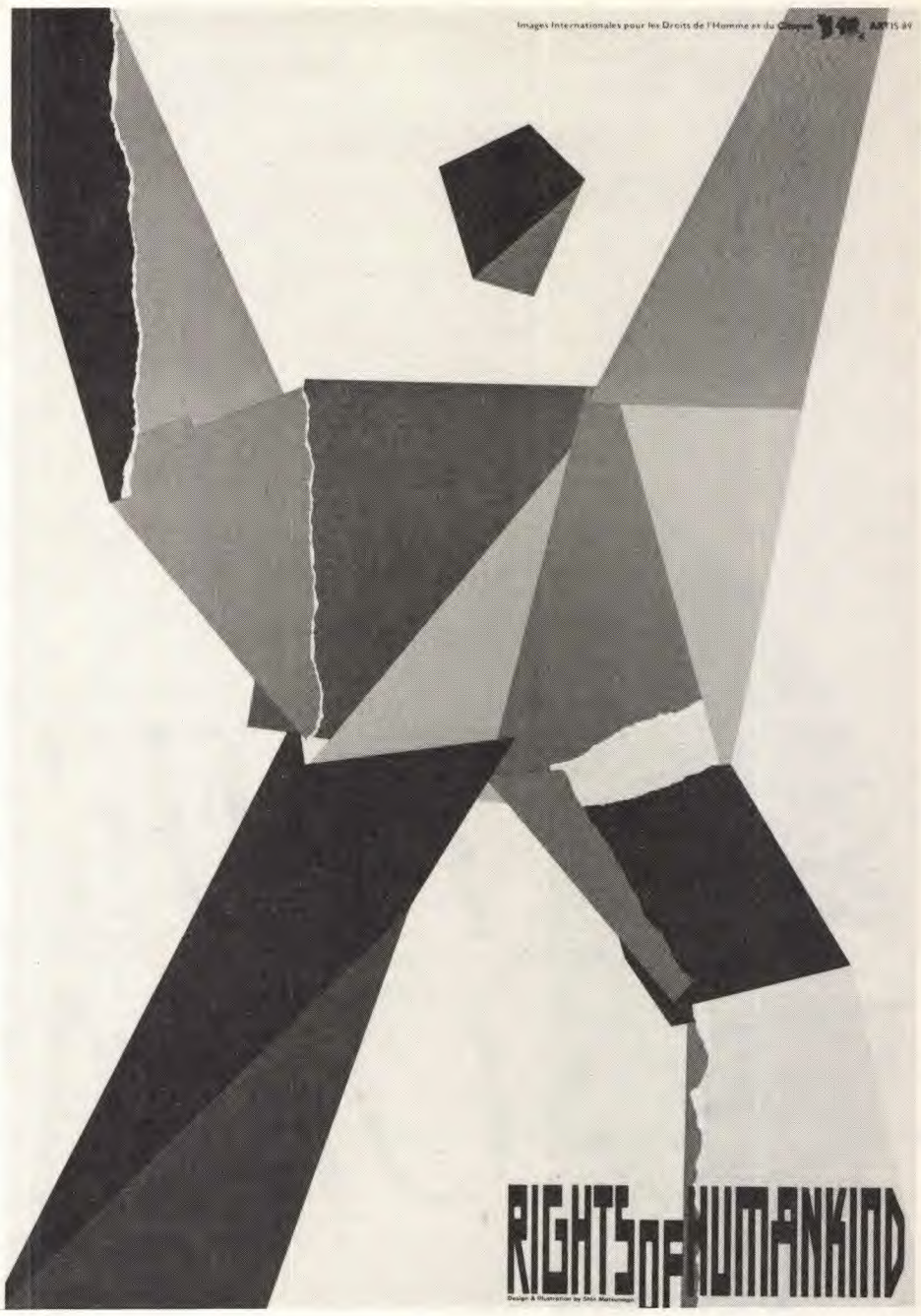


choices...for this reason I believe it is necessary to return to the unsullied brilliance for which design was inherently intended... More than anything, the designer is the foremost accomplice to the producer, and for this reason he must at all times maintain a keen and healthy awareness of everyday lifestyles and needs."

Matsunaga is as good as his words. With that focus and his innate design sense, we see why his advertising succeeds. Each poster and package design is engineered to give a product all the room it needs. He makes common objects look big and noble. He trusts his taste in typography and illustration; he never muddies the waters with gratuitous flourishes or self-conscious gimmicks. Only a designer as secure as Matsunaga can step out of the picture and give a subject its full space. *M.M.*

6

Prizes and Awards

1969, 70, 72, 73, 78 Tokyo Art Directors Club Award

1978, 81 Japan Graphic Design Exhibition (N.Y.) Gold Medal

1984 Package Design in Japan, Grand Prize

1987 The Mainichi Design Award

1988 12th International Poster Biennale, Warsaw, Gold Medal and Honorary Award

12th Biennial of Industrial Design, Yugoslavia, Special Prize

Exhibitions

1984 Modern Japanese Poster Exhibition, Stratford Museum, Canada

1985 Modern Japanese Art Directions Exhibition, New York

1988 Design Works of Shin Matsunaga, Exhibition in Warsaw

Design Works of Shin Matsunaga, Exhibition in 12th Biennial of Industrial Design, Yugoslavia

Japan Week L.A. 1988, Design Tokyo Exhibition

1989 "Images internationales pour les droites de l'homme et du citoyen" poster exhibition, Paris. Europalia '89 Japan, Belgium

Permanent Collections

Museum of Modern Art, New York

Die Deue Sammlung Staatliches Museum, Munich

Poster Museum in Wilanow, Warsaw

Shin Matsunaga is a member of Alliance Graphic Internationale, the New York Art Directors Club, Commissioner of the Tokyo Art Directors Club and Trustee of the Japan Graphic Designers Association.

1 Poster for magazine series. Photo Japon, 1984-85. Photo: Andre Gelpke

2 Poster for fashion show. Issey Miyaki & Kenzo The Mainichi Newspapers

3 Poster for one man exhibition, 1988.

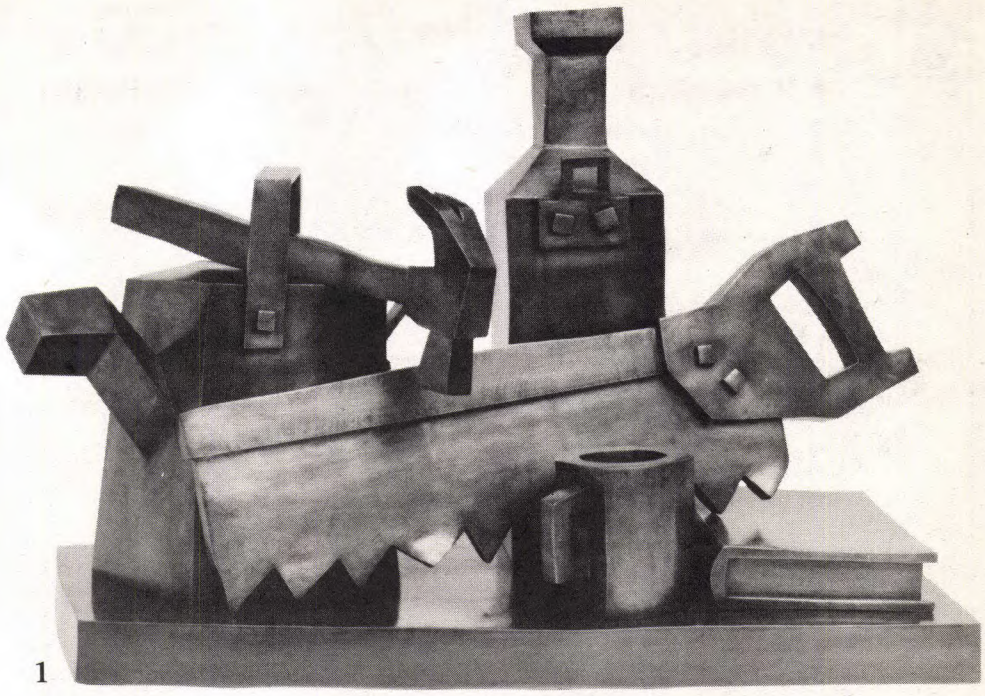
4 Poster for exhibition. Art Work of Contemporary Theater 60's-80's. The Seibu Museum of Art, 1988.

5 Poster for international exhibition Artis '89.

6 Product packaging, 1977. Kibun Canned Foods

7 Symbol logotype for furniture. Yamaha Corporation, 1987.

7



1

THE THREAD OF A SCREW . . . THE GRIP OF A VISE

2

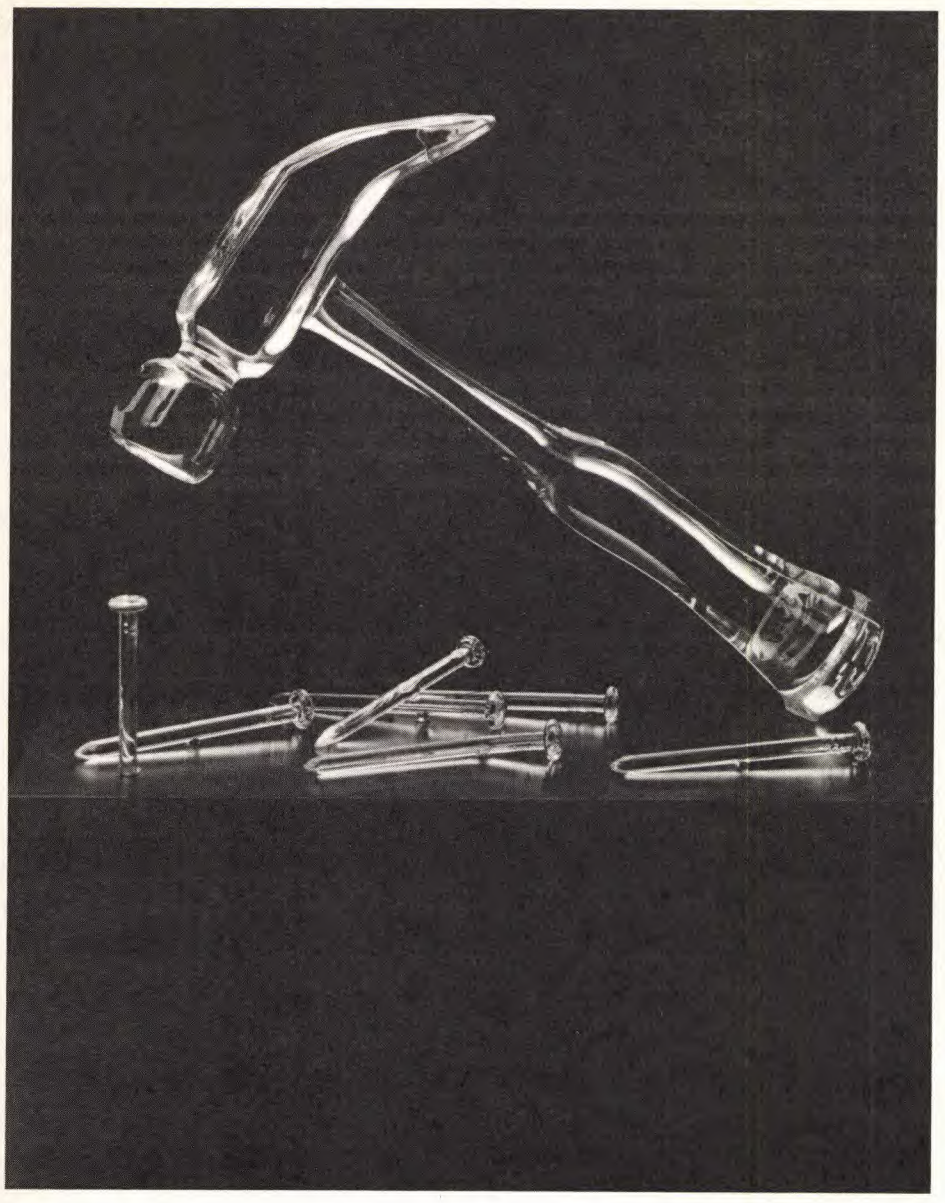
ART IS EVERYWHERE

FOR ANYONE WILLING TO SEE,

AND THE HECHINGER COLLECTION OF

"TOOLS AS ART" PROVES IT.

3



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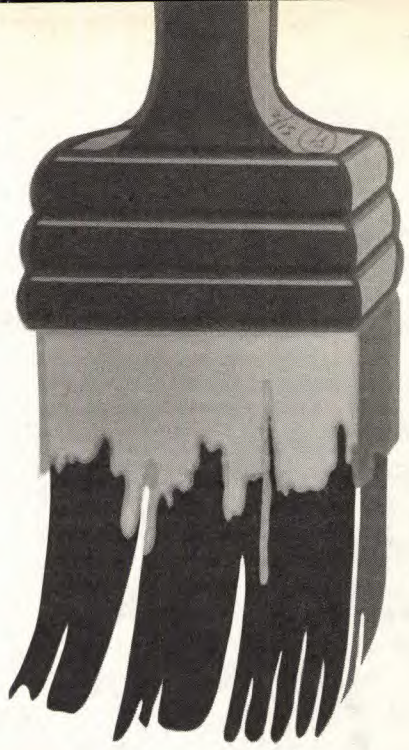
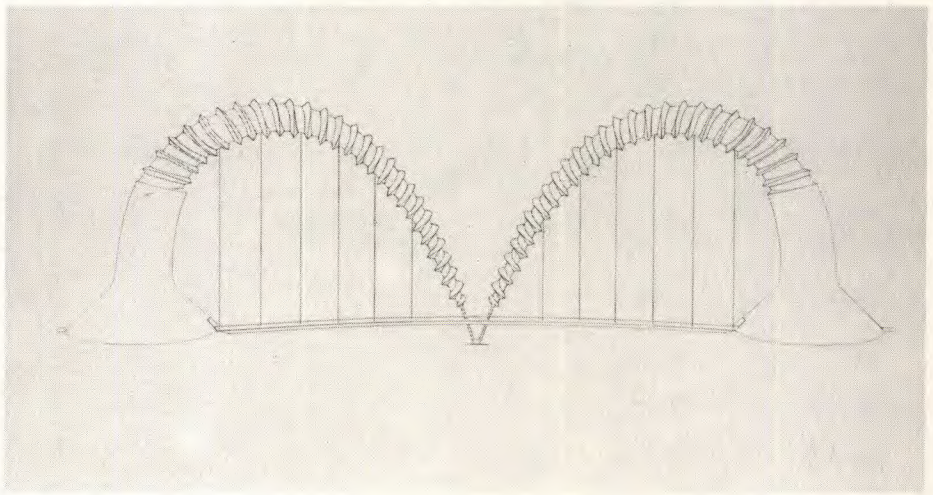


1 *Christopher Plowman,* Still Life with Tenon Saw, *1985. Varnished steel.*
2 *Michael Malpass,* Globe, *1981. Iron and Steel.*
3 *Hans Godo Frabel,* Hammer and Nails, *1979. Glass.*
4 *Lucas Samaras,* Brush, *1968. Silkscreen relief.*
5 *Claes Oldenburg,* Screw Arch Bridge, *1980. Etching and aquatint.*

5



When Marcel Duchamp dared to mount a bicycle wheel on a kitchen stool and call it sculpture, he upset more than a few people's notions about what constituted art. But the public was no more outraged then, in 1917, than it was two hundred years earlier when artists started to paint landscapes and apples instead of saints and kings. Or when, more recently, pop artists shoved comic strips and supermarket cans in our faces.

The point is, when artists have no patrons paying the bills and breathing down their necks, the whole world is their playground. They can expound about history, religion or current affairs...about good or evil ...about the natural world or the one we've fabricated...or merely about the formal and esthetic problems of art itself.

In the 1950s, when a crop of pop artists took it upon themselves to enlighten us about our popular culture (or lack of it) they bombarded us with paintings and sculptures of common objects. Some of these artists hoped to remind us of the crassness, the uniformity, the commercialism and the systematic dehumanization of our world. Others, on the other hand, wanted to open our eyes to the esthetic pleasures to be found in the most commonplace things. "Look," they said in their work, "even in this lackluster world, there is beauty in the things you touch and handle every day."

Quite a few renowned artists created works of art using common tools as their subject. They drew attention to the lines, shapes, rhythms and patinas in the wood and metal parts. They immortalized household tools in prints, photographs, drawings, paintings, and sculptural jokes and puns. And who would be more likely to collect such art than John W. Hechinger, Sr., co-chairman of the Hechinger Company, a distributor of hardware and building supplies?

The Hechinger Collection

John Hechinger, Sr., started his collection of "Tools As Art" in 1976 and now owns close to 200 pieces. Usually the art works are displayed in the Hechinger company's headquarters in Landover, Maryland. They're not just secreted away in the boardroom and executive offices, but distributed throughout the plant – in corridors, offices and the employee cafeteria – for all to enjoy. Recently, to spread the pleasure even farther, the collection was put on exhibit at the National Building Museum in Washington, D.C.

Among the 100 pieces shown in the exhibition was Michael Malpass' *Globe,* a stunning polished sphere constructed of cogs, nails, nuts, bolts, washers and everything else you might find in the kitchen sink. There was also a playful proposal for a *Screw Arch Bridge* – a typical Claes Oldenburg joke, Arman's wall sculpture composed of hundreds of steel vises welded together into an undeniable likeness of a *School of Fishes,* and Jim Dine's pulsing, exquisitely rendered lithograph of a *Big Red Wrench in a Landscape,* which could change the way you look at your toolbox contents forever.

The National Building Museum is not a well-known institution, but it deserves to be. It was mandated by the U.S. Congress in 1980 to celebrate American achievements in building, architecture and design, and opened to the public in 1985. It offers exhibitions, educational programs, tours and lectures to broaden the understanding and appreciation of America's building heritage. The museum is located in the Pension Building, a national landmark, located at F Street, between 4th and 5th Streets, N.W., in Washington, D.C. It is open every day of the week and, like all national museums, is free to the public.

M.M.

HEADLINE: ITC FENICE LIGHT ITALIC, ITC MACHINE BOLD SUBHEAD: ITC MACHINE BOLD TEXT: ITC STONE SERIF SEMI BOLD WITH SEMI BOLD ITALIC, BOLD BYLINE: SEMI BOLD ITALIC CAPTIONS: SEMI BOLD WITH SEMI BOLD ITALIC

The ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF MAY 21, 1990.

a

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demibold
Demibold Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demibold Condensed
Bold Condensed

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

ITC Caslon 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

c

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Élan®
Book
Book Italic
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Bold
Bold Italic
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Black Italic

ITC Eras®
Light
Book
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Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
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Medium Italic
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Bold Italic
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Black Italic

ITC Fenice®
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Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

f

ITC Flora™
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type™
Original
Bold
Black

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ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Isadora™
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
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Medium Italic
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Bold Italic
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ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
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ITC Mixage®
Book
Book Italic
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ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
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ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
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Black Italic

ITC Newtext®
Light
Light Italic
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ITC Novarese®
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ITC Pacella®
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ITC Panache™
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ITC Quay Sans™
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ITC Quorum®
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ITC Serif Gothic®
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ITC Slimbach®
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ITC Souvenir®
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ITC Stone Informal™
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ITC Stone Sans™
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ITC Stone Serif™
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ITC Symbol®
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ITC Tiepolo®
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ITC Tiffany
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ITC Usherwood®
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ITC Veljovic®
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ITC Weidemann®
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ITC Zapf Book®
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ITC Zapf Chancery®
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ITC Zapf International®
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Heavy Italic

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بطرس كوفي حديث متوسط مائل — MEDIUM ITALIC
بطرس كوفي حديث أسود — BOLD
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ITC Boutros Rokaa™

بطرس رقعة متوسط — MEDIUM

ITC Boutros Setting™

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بطرس صحفي متوسط — MEDIUM
بطرس صحفي متوسط مائل — MEDIUM ITALIC
بطرس صحفي أسود — BOLD
بطرس صحفي أسود مائل — BOLD ITALIC

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بطرس كوفي أسود مائل — BOLD ITALIC

ITC Latif™

لطيف أبيض — LIGHT
لطيف أبيض مائل — LIGHT ITALIC
لطيف متوسط — MEDIUM
لطيف متوسط مائل — MEDIUM ITALIC
لطيف أسود — BOLD
لطيف أسود مائل — BOLD ITALIC

ITC Boutros Calligraphy™

بطرس مسطرة أبيض — LIGHT
بطرس مسطرة أبيض مائل — LIGHT ITALIC
بطرس مسطرة متوسط — MEDIUM
بطرس مسطرة متوسط مائل — MEDIUM ITALIC
بطرس مسطرة أسود — BOLD
بطرس مسطرة أسود مائل — BOLD ITALIC

ITC Display Typefaces

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No. 223®
ITC/LSC Caslon Light No. 223 Italic®
ITC/LSC Caslon Regular No. 223®
ITC/LSC Caslon Regular No. 223 Italic®
ITC/LSC Caslon Bold No. 223®
ITC/LSC Caslon Bold No. 223 Italic®
ITC/LSC Caslon X-Bold No. 223®
ITC/LSC Caslon X-Bold No. 223 Italic®
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®

ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan®
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
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ITC Ronda Bold®
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TECH talk

By Barry Zuber

One Minute Reviews

DesignStudio™ Hottest New Page Makeup Program

DesignStudio from Letraset® is the hottest page makeup program on the Macintosh™ today. It is specifically designed for the graphic arts professional.

DesignStudio features powerful tools such as rotation of text and graphics by one degree increments, text shaping, tracking, precise kerning and auto runarounds. There is also a full-featured word processor, plus a spell checker and find-and-replace function.

DesignStudio supports 24-bit color images, four-color separations, editable thumbnails, add-on modules, Pantone® Colors and links to other prepress systems. DesignStudio is part of Letraset's Studio Line of graphic design software. For Macintosh. $795. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

Capturing Video Images

The problem with flatbed scanners is that artwork needs to be on paper before you can bring it into your computer. Image-It™ is a new interface board from Sigma Designs that allows you to capture images from a video camera or VCR.

Image-It digitizes images in 1/30th of a second into formats for use with PageMaker,™ Ventura Publisher™ and many other popular programs. For IBM PC. $795. Sigma Designs, Inc., 46501 Landing Parkway, Fremont, CA 94538. (415) 770-0100.

Teaching Old Fonts New Tricks

Altsys Corporation has developed a program for the Macintosh that allows you to edit outline PostScript fonts. With Metamorphosis™ you can manipulate type outlines in your favorite drawing program to create custom designs and logos.

Metamorphosis works by reading fonts from any Adobe PostScript® printer and converts them into editable outlines for use in Aldus® FreeHand,™ Adobe Illustrator,® or Brøderbund TypeStyler.™ For Macintosh. $295. Altsys Corporation, 720 Avenue F, Suite 109, Plano, TX 75074. (214) 424-4888.

Creative Ideas Using Your Computer

Creativity is the product that clients seek from designers. But what do you do when the creative ideas don't flow? You can turn to the IdeaFisher.™ IdeaFisher is a brainstorming and problem solving program to aid the creative process. Research shows that the creative process happens through idea associations. By answering a series of questions, IdeaFisher puts more than 705,000 idea associations linked together at your fingertips. For example, type in the word red: IdeaFisher returns the idea associations of fire truck, catsup, rose, Santa Claus, plus many more.

You can use IdeaFisher to develop advertising and marketing strategies, graphic ideas, themes, titles, products, services. For IBM PC and Macintosh. $495. Fisher Idea Systems, Inc., 18881 Von Karman Ave., Irvine, CA 92715. (714) 474-8111.

Arts & Letters®: Full-featured Drawing Program

Arts & Letters Version 2.0 is a powerful drawing program that combines practically every drawing feature you can think of into one package. Drawing and manipulation of curved lines is easy to control with Bezier curve functions. Drawing functions are quickly accessible from the toolbox or pull-down menus.

Images and gradient effects can be created by blending from one image to another. There's a masking tool that allows you to cut holes in shapes for a "see through" effect. Text can be wrapped on a curve using the base, center or top line of text. Scanned black & white or color TIFF (tagged image file format) images can be imported and combined with illustrations or clip art. Arts & Letters even has an autotrace command to convert bitmapped images into vector outlines.

Arts & Letters comes with 15 typefaces and over 1,000 images of high quality clip art. You can edit the typeface outlines to create new designs and artwork. The clip art that comes with the program is also editable so you can create new art work without having to draw it!

Additional typefaces and thousands of clip art images are available for a nominal fee. For IBM PC. Computer Support Corporation, 15926 Midway Road, Dallas, TX 75244. (214) 661-8960.

New Paint Program

ZSoft Corporation has released a new paint program that lets you do it all in one package. PC Paintbrush IV Plus™ can scan, create, edit and enhance images.

PC Paintbrush IV Plus allows you to prescan your artwork and frame the precise area you want at a higher resolution. You can scan and edit full-page, black & white, gray-scale and color images.

Retouching features let you blend, lighten, darken, adjust contrast, change tints and smudge portions of any image. For IBM PC. $199. ZSoft Corporation, 450

DOES MORE THAN ANY DAYLIGHT CAMERA YOU CAN BUY. AT ANY PRICE.

As a basic stat system, the VGC Total Camera III will deliver a variety of quality photo reproductions. Enlargements, reductions, film negatives and positives, halftone prints, line conversions. All produced quickly, easily, economically. In full room light. With all the precision you would expect from electronically-controlled automatic focus, exposure calculation and programmable memory.

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Faster, Faster, Faster...

Just when you think your computer has the speed of a Ferrari, along comes a new chip that makes it look like an old Volkswagen Beetle. That's just what happened with the recent announcements by Intel and Motorola.

Intel and Motorola are the manufacturers of the brains of your computer whether you own an Apple Macintosh or an IBM computer. A Macintosh contains the Motorola chip while an IBM or clone contains the Intel chip.

The new Intel chip, named the 80486 or i486, matches the processing speed of mainframe computers. Or, to compare it with the standard IBM XT computer, the 80486 is 50 times faster. The 80486 microprocessor can do 15 million to 20 million instructions per second. Keep in mind that the IBM PC was only introduced eight short years ago!

The new Motorola chip, named the 68040, also matches the speed of mainframe computers. The 68040 contains 1.2 million transistors and executes 19 million instructions per second. It is expected to run about three times faster than the chip used in the top-of-the-line Macintosh today.

All this speed is great but what does it mean to you? It means that complex applications like graphic design or color prepress can be done faster and less expensively. And, when time is money, you know the rest.

What comes next? Intel hopes to introduce the 80586 by 1993.

Quick Looks

Fonts

LetraFont™ offers high resolution, true display type for the Macintosh computer. The LetraFont library is a collection of styles from the Letraset display type library. LetraFonts retain all the ligatures and flourishes of the original fonts. The library includes Letraset Premier faces—specially commissioned styles from leading type designers. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100.

Adobe Systems Incorporated has shipped over 100,000 copies of their newest program, Adobe Type Manager™ (ATM). ATM takes your jagged Macintosh screen text and makes it appear as sharp, smooth fonts. If you own an ImageWriter™ printer or other QuickDraw device, ATM prints text without the jaggies. For Macintosh. $99. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

The Font Company is offering support of URW typefaces for use with ATM. This means you are no longer limited to using Adobe's fonts for use with ATM. For Macintosh. 12629 N. Tatum Blvd., Suite 210, Phoenix, AZ 85032. (602) 996-6606.

Emerald City Software has released a desk accessory program for use with ATM. Type Align™ adds typographical special effects to the Macintosh. Text can be kerned, rotated, distorted or colored. Also, text can be typed onto lines and curves and imported or saved into a program. 1890 Shoreline Blvd., Mountain View, CA 94043. (800) 223-0417.

Monotype has announced PostScript compatible Expert Fonts for use on Macintosh and IBM publishing systems. The fonts contain small caps, oldstyle figures, fractions, superior and inferior figures, superior letters and an expanded set of f-ligatures. Monotype says they are releasing these fonts to meet professional typographer demands. Monotype Typography, 600 West Cummings Park, Suite 1800, Woburn, MA 01801.

Showker Graphic Arts & Design has announced the release of MonsterFonts™ Vol. 2, a major addition to the MonsterFonts Macintosh fonts collection. MonsterFonts cover every imaginable gambit of font usage including modern display, scripts, cursive, sans and serif, picture and technical. MonsterFonts Vol. 2 is a ten disk collection of new Macintosh ImageWriter and LaserWriter fonts. $49.95. Showker Graphic Arts & Design, 15 SouthGate, Harrisonburg, VA 22801. (703) 433-1527.

Printers

IBM has entered the low-end laser printer market with its new 4019 LaserPrinter. The 4019 is priced at $2,595 and targeted to the HP® LaserJet™ market. The 4019 has Apple, parallel and serial interfaces and supports HP emulation. PostScript support is expected during the first half of 1990. Call your local authorized IBM dealer for more information.

Linotype has developed an Ethernet™ option for the RIP3 processor. The RIP3 processor is a high-speed PostScript text and graphics image processor used in Linotronic™ imagesetters. The Ethernet option allows high-speed communications and reduced transfer time of files to the imagesetter. It also allows the Linotronic to be used in network configurations. $3,200. Linotype Company, 425 Oser Ave., Hauppauge, NY 11788. (800) 426-7705.

QMS has reduced the price of color PostScript printers with the introduction of the QMS ColorScript™ 100 Model 10 for $9,995. The QMS ColorScript 100 prints onto paper or clear transparency. The QMS printer adheres to Pantone Color Standards, accepts a 4 MB memory upgrade and works with software for IBM PCs and the Macintosh. With true PostScript support, the QMS printer marks a breakthrough in price and performance. For IBM PC and Macintosh. $9,955. QMS, Inc., P.O. Box 850296, Mobile, AL 36685. (800) 523-2696.

WHAT'S MORE IMPORTANT THAN GETTING STRAIGHT A'S?

It used to be you could choose the best font simply by comparing the quality of a key character or two. Straight A's and above-average B's were the height of achievement.

But lately, life's gotten a little more complicated. Because now a lot of fonts from a lot of manufacturers look good, even on a 300 dpi laser printer. So it's no longer enough to simply compare how fonts look. You have to think about how font software technologies work—today and tomorrow.

For example, the Adobe® Type 1 font technology got its start on the Macintosh. But one of the beauties of our technology is that it works just as well on an IBM® PC or NeXT™ machine. This unheard of compatibility is all due to "device-independence," a cornerstone of Adobe's font technology from Day One.

Device independence gives you the freedom to design a page on a personal computer screen (72 dpi), proof it on a laser printer (300 dpi), then send it to a typesetter for hard copy output from high-end (1270 dpi) equipment. Or go straight to film separations suitable for reproduction (2540 dpi)—as long as you use Adobe PostScript® language devices and Adobe Type 1 fonts.

And the same compatibility holds true even across computer platforms. The fonts that produce crisp laser output from a Macintosh will produce equally sharp output from an IBM PC, with the addition of the appropriate screen fonts. So you won't need to duplicate your entire font library.

Of course, Adobe Type 1 font software also works with any Adobe PostScript output device or other Adobe PostScript software, like Adobe Type Manager.™ You can choose from more than fifty PostScript-equipped laser printers, and as the number of PostScript devices grows, so do your options for printing Adobe Type 1 fonts.

Ah, fonts. Our own Adobe Type Library contains more than 600 of the highest-quality typefaces. And since we've licensed the PostScript language to the biggest and the best type vendors in the world, you can choose from literally thousands of PostScript Type 1 fonts.

So if you think future hardware and software compatibility is as important as high quality type, choose the Adobe Type Library.

Because at Adobe, getting straight A's is as important as ever.

I want to see more than a few straight A's—show me everything from A to Z. Send me a free copy of Font & Function, *Adobe's award-winning type catalog, with examples of typefaces from the Adobe Type Library. I have a ☐ Macintosh or ☐ IBM-compatible computer. To order call 800-83-FONTS.*

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Optical Character Recognition Software

Accutext™

Xerox Imaging Systems has released AccuText for the scanning and recognition of text into your Macintosh. AccuText scans multi-column documents and reads thousand of typestyles. AccuText is compatible with scanners by: Datacopy, Hewlett-Packard, Apple and Microtek. $995. For Macintosh. Xerox Imaging Systems, 535 Oakmead Parkway, Sunnyvale, CA 94086. (800) 821-2898.

OmniPage™

Another optical character recognition program that runs on both the Mac and IBM PC is OmniPage from Caere Corporation. OmniPage reads from 8 to 72 point size fonts. It reads typeset, proportionately spaced and kerned characters on multi-column documents. OmniPage directly supports scanners by: Apple, Canon, Dest, Hewlett-Packard, IBM and Microtek. The IBM PC version runs on 80386 based computers and takes advantage of the Windows™ graphical interface. $895. Caere Corporation, 100 Cooper Court, Los Gatos, CA 95030. (408) 395-7000.

High-Resolution Scanning System

Varityper, Inc. now provides a scanning system that supports 1200 dots per inch and 256 levels of gray. The Varityper Image Scanner 1200 can scan up to an area of 11.5 inches by 17 inches. The entire subsystem includes a Macintosh IIcx, 19 inch Radius gray scale monitor, Xerox 7650 CCD flat-bed scanner, Varityper ImageMaster scanning control software, Letraset ImageStudio™ software, Silicon Beach SuperPaint™ software and Symantec™ disk utilities. $28,995. Varityper, Inc. 11 Mt. Pleasant Ave., East Hanover, NJ 07936. (201) 887-8000.

Multi-Media Hardware

IBM has announced its new Audio Visual Connection™ boards for the creation of high-impact sound and image presentations. The Audio Visual Connection (AVC) consists of two separate boards—one to capture and playback video images, and one to record and playback sounds. The Audio Visual Connection comes with software to create presentations using the two boards. Audio Visual Connection Software $495. Audio Capture and Playback Adapter for AT bus computers $565. Audio Capture and Playback Adapter for PS/2 computers $565. Video Capture Adapter for PS/2 computers $2,250. IBM Corporation, US Marketing & Services, Dept. ZVO, 1133 Westchester Ave., White Plains, NY 10604.

MASS MicroSystems,™ Inc. offers full-screen, real-time video on an Apple monitor. There are two boards to choose from. The ColorSpace IIi™ board brings live 24-bit color images and lets you overlay Mac graphics onto the video signal and capture still images. The ColorSpace FX™ gives the most features of the two boards with the ability to use the Apple monitor as a display, resize video images and produce special effects. For Macintosh II. ColorSpace IIi $2,299. ColorSpace FX $3,499. Cable $100. MASS MicroSystems, Inc., 550 Del Rey Ave., Sunnyvale, CA 94086. (800) 522-7979.

Willow Peripherals™ offers a combination VGA card and video capture capability on a single board. The VGA TV™ card accepts NTSC video input from a video camera or VCR. Using video capture software, you can capture images from the video source for use in other programs. You can also record presentations or any screen images produced by programs out to a VCR. For IBM PC. $699. Willow Peripherals, 190 Willow Ave., Bronx, NY 10454. (800) 444-1585.

Page Makeup Software

PageMaker™ has turned 4.0. Aldus Corporation has announced the newest version of its page makeup program. New features to PageMaker include: ability to handle long documents up to 999 pages, rotate type, spell-checker, search-and-replace, sophisticated typographic controls, stretch and condense type, indexing and table of contents, work group functions and controls. For Macintosh. $795. Upgrade for owners of version 3.0. $150. Aldus Corporation, 411 First Ave., South Seattle, WA. (206) 622-5500.

Graphical Word Processing Software

Now there's a word processing package for IBM computers that makes entering text easy for any user. Microsoft® Corporation has developed Word for Windows to take advantage of the Windows™ graphic interface. Word for Windows can import graphics and set up "hot links" to other programs so that changes made in a spreadsheet for example, will be reflected automatically in your word processing document. Word for Windows is a powerful and full-featured word processing program. Microsoft has available a full working model capable of producing two pages for $9.95. For IBM PC. $495. Upgrade for owners of DOS Word, $150. Microsoft Corporation, 16011 NE 36th Way, Box 97017, Redmond, WA 98073-9717. (800) 541-1261 Dept. K41.

Poster Software

PosterWorks,™ by S. H. Pierce & Co., is shipping a color poster production program for the Apple Macintosh Plus, SE and II series of computers. Color images are imported into PosterWorks from a color scanner. PosterWorks prints color images up to 100 square feet on any PostScript device. $167. S. H. Pierce & Co., One Kendall Square, Suite 323, Cambridge, MA 02139. (617) 395-8350.

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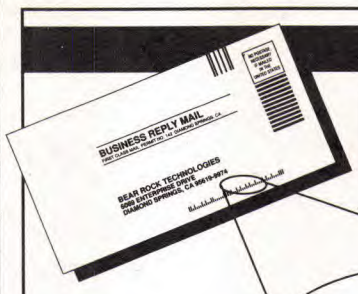

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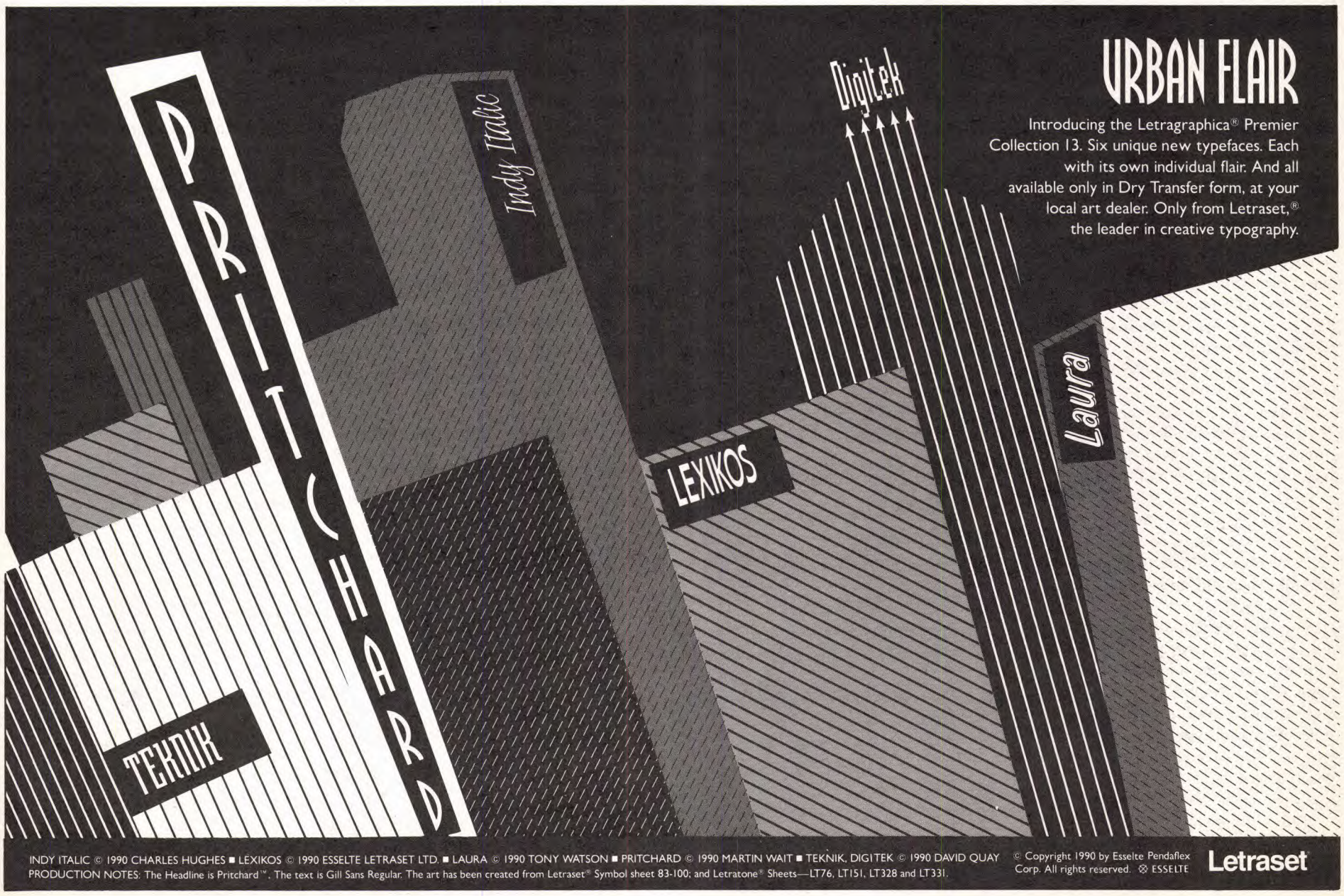

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Does this ever happen to you?

You're all set for that important TV shoot, or maybe you've geared up for that Monday morning presentation, when, lo and behold, those juicy color rubdowns suddenly don't stick.

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"A year later I got a phone call from the editor I had first worked for in Houston, asking me to come to New York to join the staff of *Decorating Remodeling* Magazine, a publication of The New York Times Company. I am now the publication's Home Furnishings Editor."

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U&dc BUYER'S GUIDE

The Business-to-Business Directory of Products and Services in the Graphic Arts & Printing Industries

Category Headings

1. Art Services
1a. Typesetting
2. Art Supplies
3. Book Design
4. Color Proofing
5. Color Separations
6. Computer Graphics
7. Computer Systems
8. Computer Training
9. Desktop Publishing
10. Font Mail Order
11. Graphic Design Services
12. Lithography
13. Pre-Press Services
14. Printers
14a. Specialty
14b. Offset-Web-Commercial

Additional categories are available upon request.

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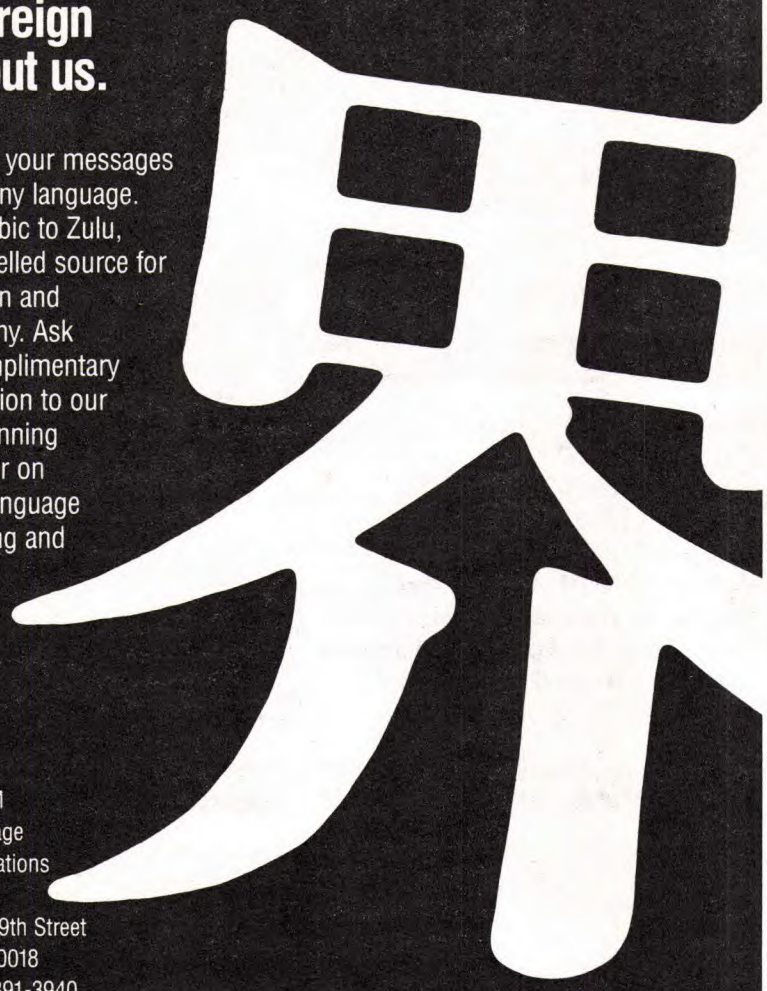

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S P E C T R U M

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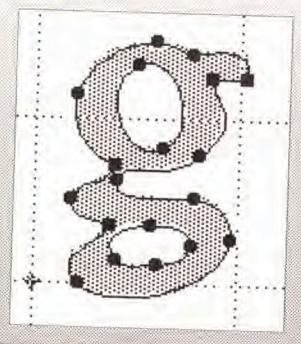

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Display Fonts

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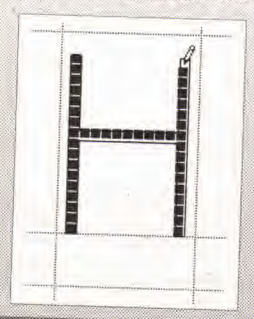

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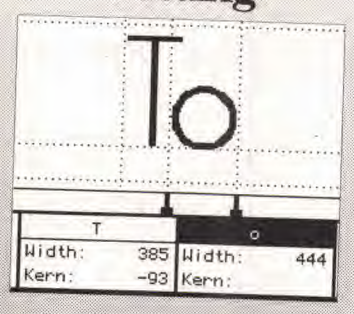

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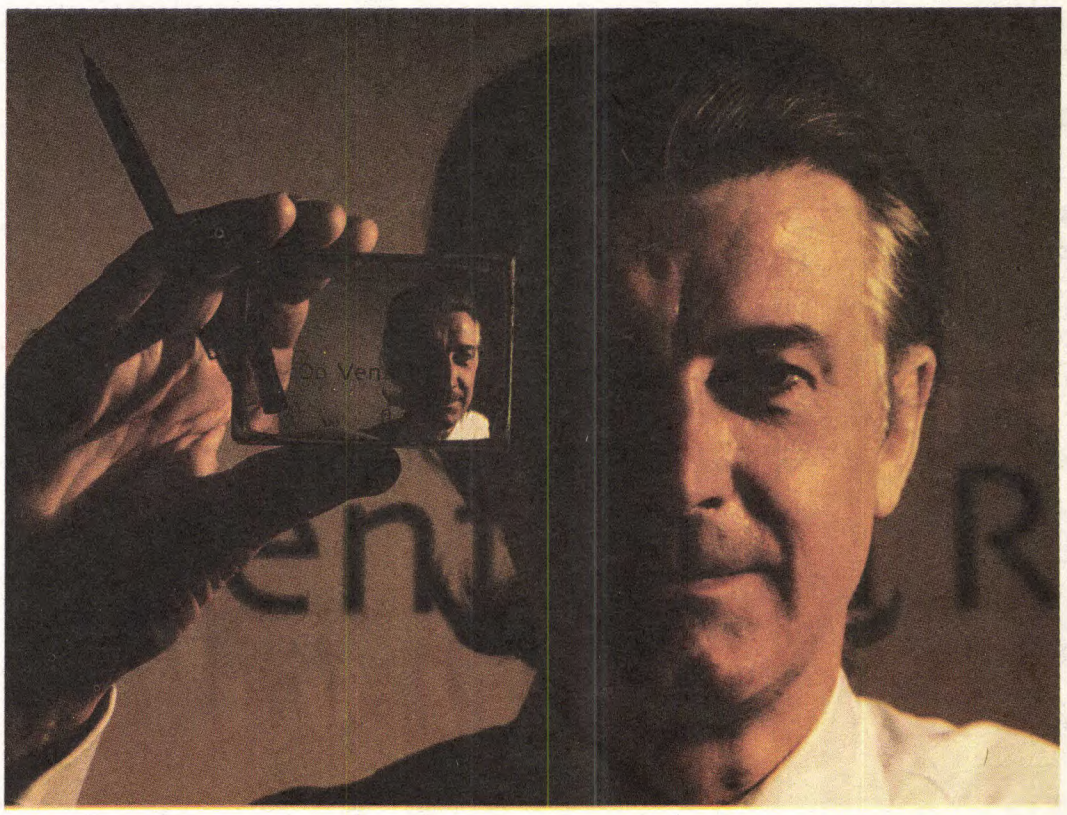

Matthew Carter

At Bitstream, we take great pride in the quality of our typeface library for the Macintosh.® The industry has acknowledged Bitstream's superiority time and again. One reason why Bitstream faces are the highest quality is that we have a quality face behind them.

Matthew Carter is Bitstream's Senior Vice-President of Design. The renowned creator of ITC Galliard,® Bitstream Charter,® Snell, Bell Centennial, and many other faces, Matthew brings the designer's eye for detail in establishing Bitstream's high standards. He also oversees the creation of new designs to be added to Bitstream's growing library of 1,000 faces.

Matthew's career started over 30 years ago, cutting punches for hot metal type. He and a number of Bitstream's senior designers previously worked at Linotype, where they contributed to the building of its type library (you know, the one Adobe sells). When the time came to build the Bitstream® Typeface Library, they discovered what is ultimately true of all things—you do a better job the second time around.

Matthew won the Frederic W. Goudy Award in 1986 for his contributions to the printing industry. And as Bitstream's most important face, he continues to make a mark in the ever-evolving world of type.

Matthew's not for sale, but some faces just need to be seen to be appreciated.

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ITC TYPEFACE DIRECTORY

International Typeface Corporation is pleased to offer the *ITC Typeface Directory,* which details all ITC typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, ■ squares indicate the Subscriber offers the complete ITC typeface family. Likewise, ● circles indicate a partial availability for that typeface family. For more information, please call the *ITC Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

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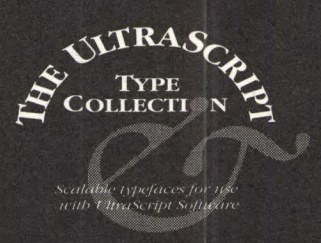

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Industrial Strength Techniques
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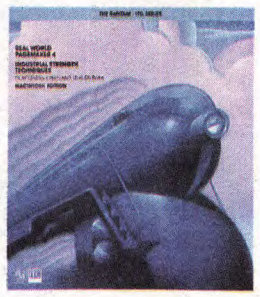

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Olav Martin Kvern is an award-winning designer, and is senior documentation designer at Aldus. Stephen Roth, former editor of Personal Publish magazine, is contributing editor to MacWorld and the editor of Real World PostScript.

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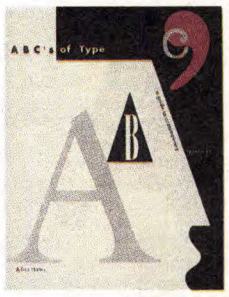

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Practical guidelines for typeface usage are provided in the "Considerations for Use" section. Mixing typefaces, letterspacing, word spacing, font availability, size considerations and handling white space are all explored.

Allan Haley is Vice President of International Typeface Corporation and has written extensively for a variety of graphic publications, including *U&lc*.

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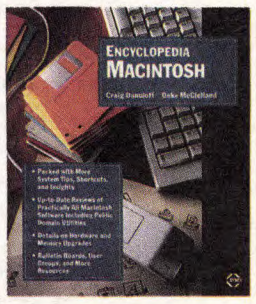

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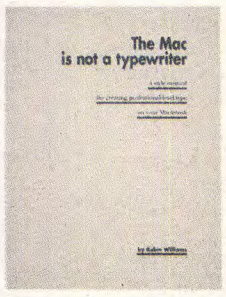

Ms. Williams shows how to make copy look typeset, not typewritten, and explains typographic standards and terms such as widows, orphans, kerning, leading, font and style choices (as well as the logic behind them). Also reviewed are many troublesome punctuation problems. An essential guide to getting the most from your Mac.

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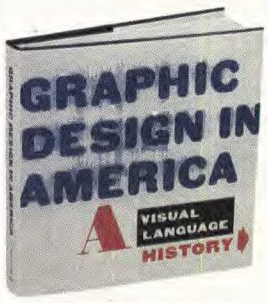
Mildred Friedman and Phil Freshman, Editors



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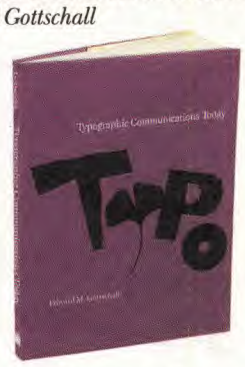

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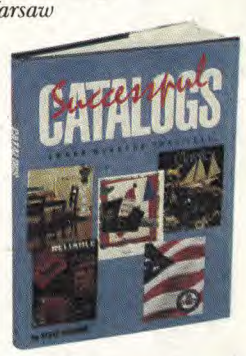

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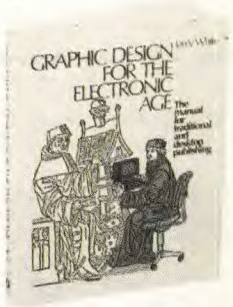

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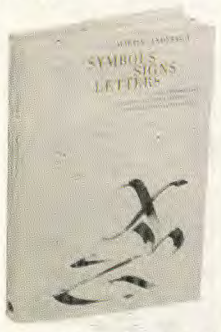

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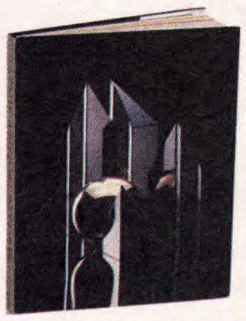

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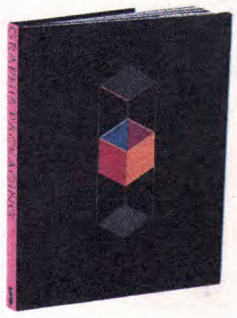

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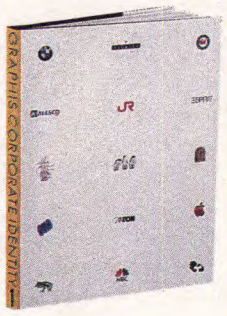

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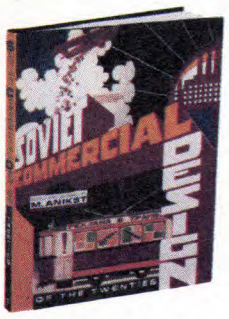

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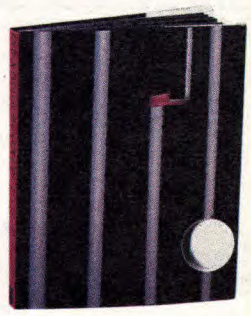

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